

UNIVERSITY OF TORONTO



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LEGEND IN JAPANESE ART











ABE NO YASUNA  
(Author's collection)



Art  
J758ky

# LEGEND IN JAPANESE ART

A DESCRIPTION OF HISTORICAL EPISODES  
LEGENDARY CHARACTERS, FOLK-LORE  
MYTHS, RELIGIOUS SYMBOLISM ❀ ❀  
ILLUSTRATED IN THE ARTS OF OLD JAPAN  
BY HENRI L. JOLY. WITH UPWARDS OF 700  
ILLUSTRATIONS INCLUDING SIXTEEN  
FULL-PAGE REPRODUCTIONS IN COLOUR



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## INTRODUCTION

OLD JAPAN is now so common an expression that one may easily forget how short a period of time, barely two score years, separates us from the era of two-sworded warriors, whose legends and popular beliefs are fast becoming forgotten, hidden or eradicated by the influence of Western civilization.

Legends and customs are, however, happily recorded in an enduring manner in many of the articles of attire, or daily use, the exquisite workmanship of which endears them to collectors of Japanese Works of Art. *Netsuké*, *Inro*, *Tsuba*, Prints, etc., embody in their decoration a host of subjects, the elucidation of which forms one of the chief difficulties, and perhaps also one of the greatest attractions of Japanese collecting.

The author has for a number of years given his attention to Japanese *Objets d'art*, illustrating folk-lore or historical episodes, carefully noting all the information he could gather respecting them. This work, undertaken as a labour of love and for private reference, was illustrated with sketches, stray leaves from books, and photographs from his own specimens. A special study of Japanese illustrated books helped to enlarge the scope of this note book, opening a fascinating field of research which seemed only to grow wider as the author's knowledge increased.

Japanese friends and other collectors, who in many cases had themselves followed a similar plan, finally impressed upon the author the



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desirability of publishing his bulky compilation. Although this suggestion was at first brushed aside, for the author was conscious of many deficiencies, it was finally decided to edit these *notes d'un curieux*, and to offer them to the Japonists, in the hope that they might prove useful. This is briefly the genesis of the present volume.

The Western World from which Old Japan kept aloof for so many centuries, was almost taken by surprise, when in 1868, the drastic changes following the restoration of Meiji, led the Japanese to part with the bulk of their arms, armour, and smaller objects of attire, which were as rapidly secured by European and American curio hunters. For it must be admitted that at the very beginning collectors of Japanese works of art looked upon them more as curios, interesting for their quaint or humorous side, and for the perfection of their most minute details than from any other point of view. Collections were made, chiefly composed of pretty pieces, the style of which was in its *mignardise* almost on a level with the attractive graces of European eighteenth century work; and to the influence of this taste is probably due the weakness of the modern Japanese work with which the market is now flooded.

It should be remembered that with the exception of paintings and prints, the chief objects of interest, *Netsuké*, *Inro*, and sword fittings, were articles of use, and that the owners when parting with them for a monetary consideration probably first discarded the pieces of later date, which were least prized because of their involved design and showy decoration in precious metals, although this very richness of material was a sure passport to the heart of the Western collector. To some extent this explains why the older pieces, broader in treatment, truer to Japanese taste in their simplicity, and above all, in the adaptation of the design to the nature of the object ornamented and the use to which it was to be put, were not for some time found in European collections. Now, however, a keener appreciation of the real beauties to be found in the older specimens of Japanese art prevails, and there is a marked tendency to collect archaic pieces, almost purely for the sake of their antiquity.

The general survey of Japanese Art has been the aim of a large

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number of writers, and although the original sources are scarce, and too often inadequate, it is to be hoped that the various sections of this wide study will some day be fully dealt with in exhaustive monographs.

Collectors and lovers of Japanese *Objets d'art*, even when they specialise in the selection of their treasures, even when they prefer the purely ornamental designs, all confess to the attraction exerted upon them by the subjects depicted, the symbolism of the composition, the hidden meaning of some scene. Few collectors can however be found, who have not sometimes had cause to bewail their inability to understand the artist's intention, or to name the personages represented. The vastness of the field embraced is really the best excuse for our limited knowledge; scenes from the everyday life of the people, Shintoist or Buddhistic symbolism, episodes from the life of Chinese poets, or Japanese warriors, battle scenes from the history of both Japan and China, heroes of romance, fairy-lore, or theatrical plays, mythical animals, jostling sages and magicians of Taoist fame, all contribute to form an almost inexhaustible store of subjects, treated by the artist or the craftsman with such powerful realism, or such suggestive simplicity as to command the interest, admiration, or even envy of collectors and dilettanti all over the world.

Although Japan owes to the introduction of Buddhism and the adoption of Chinese ideograms and culture the partial loss of its ancient language and history, and the prevalence of subjects of Chinese origin in its Art; yet it is also to Buddhism that its glyptic and pictorial Art owe their development, if not their very origin. The endless reproduction in carvings or paintings of the Buddha and his disciples, led the artists to turn their attention to the episodes of secular and military life; from the chasing of sacred invocations and holy figures upon weapons and armour to which they long confined themselves, to the utilisation of floral ornament and decorative compositions of a non-religious character, there was but one step; but the change was a slow one, which closely followed the development of the pictorial arts.

With the advent of illustrated books, the subjects more especially suited to artistic treatment were committed to print by artists educated in

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ancient lore, who in many cases wrote the whole text of the books, at the same time illustrating the legends, traditions or moral lessons which they recorded. Often these works were merely intended as models for pupils to follow, and were devoted to the exposition of Chinese methods of painting, directions being given for the proper colouring of the copies. In most cases an explanatory text was added, sometimes consisting of but a few words, more often covering many pages, when the illustration becomes a mere accessory, as for instance in *Ehon Hōkan* (1688) of Hasegawa Tōun. These illustrated books became from 1670 onwards, more and more numerous, and at the end of the eighteenth century we find that works entitled: "Models for Craftsmen," "Designs for Carvers, Laquerers, etc.," are fairly common.

To Tachibana Morikuni, in the early years of the eighteenth century belongs the largest share of this literature; almost every subject came within his ken, some fifty volumes of Chinese history and legend, a popular encyclopædia for the education of children, volumes on trees, plants, animals, rocks, follow upon pages devoted to weapons, armour, domestic utensils, and popular customs, with a wealth of detail, an accuracy of drawing, an absence of repetition which fill one with wonder. Some of Morikuni's works are more than mere illustrated books: quoting as he often did his sources of information amongst earlier works, he has left a survey of Oriental bibliography of real value to the student. Perhaps the appreciation of Morikuni's work has been minimized by the interest evinced in the gigantic production of Hokusai, who did for the artisan of the late eighteenth century, and his followers, what Morikuni had done for the previous generation.

The development of the Ukiyoe school of popular colour printing, whose productions, even though we see in them masterpieces of drawing, colour and technique, were despised by the contemporary educated classes, introduced further means for the propagation of legends and traditions, the glorification of the heroes and the dissemination of the playwright's imaginative efforts, besides the immortalisation of actors, geishas and professional beauties.



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If we wish to study the themes selected by the Japanese artist, or to find a faithful survey of old customs, it is to these books and prints that we must turn for our information. Much has been done of late years in Japan to prevent the total loss of the old traditions and to keep the details and meaning of the old customs from falling entirely into oblivion; but the present generation, in its thirst for Western knowledge often overshoots the mark, and studiously affects ignorance of the fashions of life, and of the beliefs of its predecessors. The European inquirer is repeatedly baffled in his quest by evasive answers, which either conceal a real ignorance, under the cloak of contempt for old ways, or are prompted by a suspicion that the inquirer credits his friends with an actual belief in exploded superstitions. The day may yet come, however, when the younger generation will regret this attitude, when folk-lore societies will find it as difficult as they do in Europe to gather and interpret the scattered remnants of the ancient ways.

In Europe, books and written documents have survived revolutions and catastrophes, thanks to the larger editions printed and the care bestowed upon their keeping; but in Japan, earthquakes and fire wrecking the flimsy buildings have destroyed many books, creating a proportionately greater havoc, as the editions from the wood blocks were necessarily limited. A greater evil still was in store, in the shape of curio dealers, European and Japanese themselves, who used prints as packing material and tore the books to pieces to make fly-flappers.

Even when books reached Europe in a fair condition they were not safe from the vandalism of certain persons. Editions of early illustrated books, the like of which will never be found again, were ruthlessly cut up, the text thrown away, and the illustrations mounted on cartridge paper and presented to the public for sale.

It will be readily understood that the task of the seeker after enlightenment is not altogether an easy one; old books are scarce, in fact hardly available outside some of the great national libraries, and it is a matter of congratulation that besides the compilation of the *Koji Ruiyen* now in course of publication, enterprising Japanese publishers are now reprinting

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many works, amongst which for instance are the whole of Hokusai's the *Zenken Kojitsu* of Kikuchi Yosai, and the *Wakan San Sai Dzue*. But in many cases, as with the reprints of Utamaro, and of a number of prints, the old colouring and details of less importance have been treated with unwarrantable licence.

Not only were the designs of Morikuni, or of Hokusai for instance, taken as mere guides, but the artists, carvers and chasers of the eighteenth century, who doubtless were themselves draughtsmen of no mean merit, often followed slavishly the lines of the illustration. The author has purposely selected for reproduction, a number of specimens which show how strong was this influence. The prototype of a *Tsuba* in the author's collection showing CHINNAN and the dragon, is found in Morikuni's *Ehon O Shukubai*; the same applies to the unique *Tsuba* in the Hawshaw collection, representing also Chinnan, illustrated in the *Arms and Armour of Japan* (*Japan Society*), and another Chinnan also in the same collection is taken from the *Shaho Bukuro*; that of CHODORIO, evoking the KARASHISHI, can be found in *Ehon Tsuboshi*, from which are also taken KWANYU with the brocade bag and the TOHAKUKWA in Mr. W. L. Behrens' collection; the modern *Tsuba* showing HIKO HOHODEMI, illustrated here, is from the same work.

From the *Yokioku Gwashi* was undoubtedly copied an *inro* recently seen by the author, representing Cheng She Wang Ti seeking refuge under a pine tree, now in the collection of Mr. Oscar C. Raphael.

THE FUJI IN A SAKÉ CUP is taken almost exactly from Hokusai's Thirty-six views of Fuji.

Those collectors who felt particularly attracted towards the elucidation of the scenes illustrated, have as a rule spent much time in obtaining information from their Japanese acquaintances, and stored it in note books. Unfortunately, much of this knowledge is hidden away, owing to an insufficient exchange of ideas between collectors. There are quite a number of amateurs whose collections, however large, are but little known and who in turn know little of the treasures in the possession of others.

However, all owe a debt of gratitude to the late Dr. William Ander-



CHENG (SHE WANG TI)



INRO

*In Mr. O. C. Raphael's collection*



"ONCE, SHIN NO SHIKO CAUGHT IN A STORM WHILST HAWKING SOUGHT SHELTER UNDER AN OLD PINE TREE, THE GNARLED LIMBS OF WHICH SHOT FORTH FRESH LEAVES TO PROTECT HIS AUGUST HEAD AGAINST THE HEAVY RAIN, AND THE WONDERING MONARCH CAUSED IT TO BE HONoured WITH THE TITLE *TAI YU*"

*Tachibana Morikuni Yokoku Gwashi, I, 9-10*





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son, whose *Catalogue of the Japanese and Chinese Paintings in the British Museum* forms an inexhaustible mine of information, not only upon the schools of painting and their representatives in the collection, but also upon the subjects treated by the artists.

The wealth of erudition displayed in this work, has made it for a score of years the key to Japanese art motives, indispensable to those insufficiently acquainted with the original literature, and the vade mecum of every collector. Later, Mr. M. B. Huish in *Japan and its Art*, gave the Japonists a compendium which, thanks to its large number of illustrations and its chapters on legends, formed a welcome introduction to the study of subjects. Mention must also be made of the *Dictionary of Japanese Myths* at the end of the monumental *Catalogue of the Tomkinson Collection*, and of the pioneer work of Monsieur L. E. Bertin: *Les Grandes Guerres Civiles du Japon* (1894) rich in illustrations of legends and historical subjects, which its author acquired during his sojourn in Japan, gathering from the lips of the Doguya the tales with which he relieves the chronicle of the mediæval wars.

These works are now scarce, and in each of them the study of legends has been regarded as of secondary importance to the main subject of the book.

In the present work, on the contrary, there is no endeavour to deal with Art as such, but merely with the themes illustrated, and, although a few articles refer to subjects not strictly to be described as legends, the title "Legend in Japanese Art" has been selected for the sake of brevity.

Purely Buddhistic or Shintoist subjects are not very common in small works of art, with the exception of shrines, etc., which in the case of the common divinities can be easily named, and in that of rarer types require the use of special Buddhist works; rather a large space has been devoted to the Sennins, because of the large number of types met with, whilst the Rakans have been more rapidly dealt with, as some of them defy all attempt at identification.

To facilitate research a special index has been compiled under the names

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of prominent features or attributes which should lighten the task of finding by name most of the subjects when once the characteristic feature of the specimen under investigation will have been recognised.

The Japanese index under radicals will enable the names to be found under their respective numbers in the text from their writing in Chinese characters, by referring to the first character only.

The Bibliography covers chiefly Japanese illustrated sources, a few European works only being mentioned, which are of particular interest from the standpoint of Legend, History, and Folk-lore.

It was considered imperative lavishly to illustrate from actual specimens, carefully selected from amongst the best, the stories concisely told in this dictionary, and thus to supply pictorial information not hitherto available. *Tsuba* and *netsuké* have been given the preference, owing to their wider distribution, and because they lend themselves more readily to full size reproduction.

The number of subjects treated in small objects is so large that no collection can be found covering the whole field in an altogether satisfactory manner: it is, in fact, questionable whether such a collection could now be made. A number of collectors however, have attempted to get together representative series of the legends and historical episodes, and of pieces illustrating the life of the people. Amongst such must be mentioned the Franks collections of *Netsuké* now in the British Museum, which shows the results of a systematic search for subjects. But the private collections are by far the richest in illustrations of this type, and it is chiefly due to the kindness of private collectors that the author is able to present a comprehensive series of illustrations of the most interesting subjects now published for the first time. It is his pleasant duty to acknowledge the valuable help afforded him by all collectors to whom he applied for permission to select and photograph specimen from their cabinets. He is chiefly indebted to Mr. Walter L. Behrens, of Manchester, whose selection of *Netsuké* especially, contains an extraordinarily large number of rare subjects; to Mr. H. Seymour Trower, one of the earliest Japanese collectors in England, who has paid special



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attention to subjects, and not only allowed the author to make a large selection of illustrations, but also lent him a copy of notes made during years of collecting by the late Mr. Gilbertson, who, it appears, had intended to crystallize his extensive knowledge of things Japanese into a work which unfortunately was never completed.

To Mr. P. M. Saltarel, of Paris, the author owes some useful reprints of Japanese books, and the communication of the descriptive catalogue of a collection of some twelve thousand prints and pictures, including many pieces of peculiar interest, and a precis of the *Ressen Den*, by Mr. K. Kawada, use of which has been made in the present work.

Thanks are also due to Herr Albert Brockhaus, who kindly sent some *netsuké* from Leipzig for reproduction, to Mr. Michael Tomkinson of Kidderminster, to Sir Trevor Lawrence, Mr. W. C. Alexander, Professor J. Norman Collie, F.R.S., Mr. Wilson Crewdson, M.A., Herr Gustav Jacoby, Mr. Matt Garbutt, A.M.I.C.E., from whose remarkable collection of sword furniture and prints a large number of illustrations were selected, to Mr. O. C. Raphael, Mr. G. H. Naunton, Mr. Henry J. Reiss, Mr. C. P. Peak, Monsieur M. Bing of Paris, Mr. J. C. Hawkshaw, M.I.C.E., Professor W. Harding Smith, R.B.A., to the authorities of the British Museum, the Victoria and Albert Museum, to the Institution of Civil Engineers, to Mr. E. Deshayes, Conservateur du Musée d'Ennery, who allowed the author to select in the d'Ennery collection some interesting specimens, to the Conservateur du Musée Guimet, M. de Milloué, and to the Gardien chef, Mr. J. Dumont, who supplied several photographs, to Madame Gillot for some masks in the Gillot collection, to Messrs. Yamanaka, G. H. Lee and Tregaskis for permission to photograph some pieces from their extensive stocks, to all of his Japanese friends who have helped him with numerous translations, amongst whom Messrs. Kato Yasutaro, Okada, Tomita, etc., and especially, the author must tender the expression of his deepest gratitude to his friends Professor S. Tanaka and Mr. Kato Shozo; the former not only helped him with a number of translations and with commentaries which his deep knowledge of history made peculiarly valuable, but further, read through the manuscript with the author before it went to press, and

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by this revision considerably improved its accuracy. Mr. Kato ungrudgingly gave the author much help, his lengthy acquaintance with the customs and the works of art of old Japan, coupled with an exhaustive knowledge of the popular literature, have been freely drawn upon by all his friends for a number of years, by none perhaps more so than the present writer. Mr. Kato kindly lent for reproduction a number of colour prints, part of his own collection, wrote most of the poems printed in the margins of this book, and generally speaking, contributed information which no mere thanks can adequately repay. The help of the printer, Mr. Jihei Nakagawa, of the Tokio Printing Company, of Reading, and the interest he took in this work must also be gratefully acknowledged.

Readers who have themselves compiled note books may be able to add to these pages, or to correct them, and the author will always be glad to hear from them on such occasions, in fact he hopes that his compilation may lead others to make public the result of their researches, and the contents of their memoranda. There must be unique pieces scattered about, each telling a rare story, or illustrating a custom, the description of which would add to our knowledge of the Art and Ancient Lore of Dai Nippon, knowledge which can only become more extensive and more critical by means of freer intercourse between collectors, and a closer study of the old Japanese books.

The design of cranes and pine embossed on the cover has been reproduced by permission of Monsieur M. Bing, from a photograph of a *Fukusa* in the collection of the late M. S. Bing, sold after his decease in 1906. The figure on the back representing Toto Tenjin (Sugawara Michizane, q.v.), has been adapted from an old Japanese picture.

H.L.J.

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## LIST OF COLOUR PLATES

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## KEY TO INITIALS

OWING to exigences of space it has been found impossible to give in full the names of the owners of specimens reproduced in the plates; Initials have been adopted as follows:

- |   |  |
|---|--|
| A. Author's Collection.                   | M.E. Musée d'Ennery.                                 |
| A.B. Albert Brockhaus Collection.         | M.G. Matt Garbutt Collection.                        |
| B. Bing Collection.                       | M.Gt. Musée Guimet.                                  |
| B.M. British Museum (Frank's Collection). | M.T. Michael Tomkinson Collection.                   |
| C.P.P. Chas. P. Peak Collection.          | O.C.R. Oscar C. Raphael Collection.                  |
| F.H.E. Fred. H. Evans Collection.         | P.M.S. P. M. Saltarel Collection.                    |
| G. Gillot Collection.                     | T. By courtesy of James Tregaskis, Esq.              |
| G.H.N. Geo. H. Naunton Collection.        | T.L. Sir Trevor Lawrence Collection.                 |
| G.J. Gustav Jacoby Collection.            | V.A.M. Victoria and Albert Museum, South Kensington. |
| G.H.L. By courtesy of G. H. Lee, Esq.     | W.C. Wilson Crewdson Collection.                     |
| H.S.T. H. Seymour Trower Collection.      | W.C.A. W. C. Alexander Collection.                   |
| H.J.R. Henry J. Reiss Collection.         | W.H.S. W. Harding Smith Collection.                  |
| I.C.E. Institution of Civil Engineers.    | W.L.B. Walter L. Behrens Collection.                 |
| J.C.H. J. Clarke Hawkshaw Collection.     | Y. By courtesy of Messrs. Yamana.                    |
| J.N.C. J. Norman Collie Collection.       |  |
| K.B.I. <i>Kongo Bugei Ippan</i> .         |  |
| K.S. Kato Shozo Collection.               |  |



## EMBLEMS AND ATTRIBUTES

IN the following pages an attempt has been made at grouping together in alphabetical sequence the principal emblems met with in the Japanese art, and interesting either for their own symbolical value, or as attributes of certain personages. In many cases, especially in glyptic art, no criterion exists for the identification of a figure beyond the expression of the face, and the emblems, or implements associated with the individual depicted. The clothing of the subject in general affords but little guidance, many artists disregarded entirely the traditional customs of the personages which they carved in wood, in ivory, or wrought in metals, to adopt some fanciful style, much in the same way as European artists have clothed Christ and his Apostles in mediæval armour, or wrapped in roman Toga the limbs of some modern statesmen. One work however, the *Zenken Kojitsu* gives a faithful presentment of the worthies of bygone ages, as far at any rate as their garments are concerned, for the otherwise conscientious artist Yosai, often paid little regard to the anatomical structure of his heroes.

A word may be said also regarding the curious associations of animals and plants, to which some symbolism originally attached, but which apparently have been repeated very much like the copies of Chinese pictures, out of respect for tradition only. Amongst others will be noted the Quail and Millet, Peacock and Peony, Shishi and Peony, Swallow and Willow, Tiger and Bamboo, Plum Blossom and Moon, Chidori and Waves, Deer and Maple, Boar and Lespedeza, most of which are of frequent occurrence. The Snake is also often shown coiled around a Tortoise—sometimes with



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a jewel (*Tama*), reminiscent of the Snake and Egg Myth—and then associated with Bishamon.

Another group of emblems, in which the association is more strict is that of the “messengers” with their respective Deities: for instance, the Deer is the “messenger” of the God of Kasuga Shrine; the Crow, that of the God of Kumano; the Dove is consecrated to Hachiman, the Monkey to the Sannō Shrines of Ohonamochi, the Fox to Inari, and the White Serpent to Benten. Horary or Zodiacal characters, in the form of animals, are also found associated, the “night” hour with the “day” hour being the usual combination.

It is almost impossible to make such a list as follows an exhaustive one, but an attempt has been made to form a compendium of the information contained in this work, and it is hoped that it has been sufficiently extended to be of some practical use.

ABACUS. KAKKEI.

AIR CASTLE (Mirage). URASHIMA, OTAIFU, KAMATARI.

ALGUÆ (see KOBU). The *figus vesiculosus*, used in the New Year's Eve Festival, and sent with gifts.

AMAKURIKARA, or KURIKARA. See FUDO MIO O.

ANCHOR (IKARI). See TAKARAMONO. Emblem of Security, safety.

„ one of the attributes of IGUCHI NO JIRO KANEMITSU, or SENDO MITSUYEMON, brother of TOMOE GOZEN.

ANCHOR or GRAPNEL, thrown by a warrior. See IGA NO KAMI, TAIRA TOMOMORI.

ARM, cut, with or without oni. See WATANABE.

ARROW, shot through a stone. RIKO; shot in a pot, TOWOKO; JOSAKEI.

„ shot through armour: YOSHIYE.

„ in the eye. KAMAKURA GONGORO KAGEMASA.

„ in river. See TAMAYORI HIME.

„ and letter (or bird). See HONMA MAGOSHIRO.

„ striking a boat. See TAMETOMO.

„ striking fan. See NASU NO YOICHI.

ARROWS cut by sword-play, chiefly NITTA YOSHISADA; OYAMADA TAKAIYE.

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ARMOUR, thrown in the waves. YOSHIYE.

„ breaking. See SHIKORO BIKI.

ASTERS, Willow and Wine Cup. TOYEMMEI.

BAG of precious things, Takaramono. See HOTEI, DAIKOKU.

BAG of the winds. See FUJIN (Futen).

BAG of fireflies, Man reading under a—. SONKO (Shaen).

BALES, of rice. DAIKOKU. Usually with rats, sometimes with cocks (q.v.).

BAMBOO. The bamboo (*Take* or *Chiku* 竹) is emblematic of virtue, fidelity, constancy, perhaps as an allusion to the other Chinese character. 節 (*Setsu*, CHIEH) which means a Bamboo node, and also the virtues alluded to. In the O-Ei era, the bamboo was added to the branches of young pine used in the *Kadomatsu* on New Year's Eve.

BAMBOO SHOOTS (*Take no ko*). See MOSO.

BAMBOO or Tree floating. See DARUMA, KANSHOSHI, SHACHIUSHO.

BAMBOO and SPARROWS in winter (*Take-ni-Suzume*), Emblem of gentleness, and friendship.

BAMBOO and TIGER. See TIGER.

BAND across the Forehead, JINGO.

BASKET. See MOJO (female Sennin). KASENKO, and several less known Sennins.

BAT (*Kawahori* or *Komorii*). Good fortune, prosperity, ornamentally treated as a subject for *netsuké*, sometimes with a coin held between the legs and wings and claws. Lucky emblem.

BEAR. See KINTOKI; KUMAGAI NAOZANE. Story of the ungrateful hunter, HACHISUKE JIMMU TENNO (*Kojiki*).

BEARD, being painted black. SAITO BETTO SANEMORI.\*

„ long and black—. KWANYU.

BEEES, swarming in a house, sign of prosperity.

BEEES (or Wasps), escaping from a man's mouth. SHIKKU GAN JIN. KASENYO.

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\* SAITO SANEMORI 齊藤實盛 is also called Nagaido Betto Sanemori because, although born in Echizen, he spent most of his life west, in Nagai (Musashi). He was a retainer of Yoshitomo, and the episode of the painted black beard relates to his death (see YOSHINAKA). The armour he wore then was called *Nishiki no Shitatare*, Brocade dress, and had been granted him by Munemori at his own request before he started back for Echizen after the Taikenmon fight in the Hogen war.

## LEGEND IN JAPANESE ART.

BELL. BENKEI; ANCHIN and KIYOHIME. TAWARA TODA.

BELL, rubbed by a priest (*Suzu Arai*). Perseverance and yearning after improvement.

BELL (Grelot.) *Moguyo*, attribute of Buddhist priests. See DANKA.

BELL, BROCADE, CAULDRON. See TAWARA TODA.

BELLS (jingling) on a handle. UZUMÉ, SAMBASO.

BESOM (Broom) JITTOKU; OLD WOMAN OF TAKASAKO, (Uba). See CHARMS; see also HSIANG YEN, *under* JITTOKU.

BIRD, Supernatural. See HIROARI; DAIKOKUTEN OHANA MUCHI.

BIWA. See SEIOBO, BENTEN, FUJIWARA TADATOSHI.

BLOWING liquid or clouds, etc. RANHA, RINREISO OSHI, TEKKAI.

BOAR. See SANZO HOSHI; OKIO; NITTAN NO SHIRO; SOJOBO (TENGU); YAMATO KANSUKE.

BOAR and FLOWERS, or *Lespedeza*, *Hana Garuta* combination.

BOAT, Man in—. SOSO; TEIZENPUKU; SATSUSHUKEN; HANREI.

BOAT, Man leaping. See YOSHITSUNE, NORITSUNE.

BOAT, with fan on mast. See NASU NO YOICHI MUNETAKA. See ANTOKU.

BOAT, and man fishing. KENSHI.

BOAT, in the sky. RASHIBO, Sennin.

BOW, in the water. See YOSHITSUNE.

„ with the string in the mouth; Sasaki and also Atsumori on the Uji River.

BOW, striking a spring out of the rock. YORIYOSHI.

„ writing on the rock. JINGO.

„ poked into a tree trunk. KAJIWARA KAGETOKI and YORITOMO.

„ eight-and-a-half feet long. See TAMETOMO.

BOW and ARROW, most warriors. See YOYUKI, YOSHIYE, TAWARA TODA, MINAMOTO NO YORIMASA and INO HAYATA (killing the Nuye) RAIKO.

BOWL (begging), with flowers. FUKUHIKU; CHEN TU.

„ „ with fountain ascending. NAKASAINA SONJA.

„ „ with dragon. HANDAKA SONJA. CHINNAN. As a Buddhistic emblem it is called *Teppatsu*.



## LEGEND IN JAPANESE ART.

BOX, empty. URASHIMA TARO.

BOX, with goblins escaping. See TONGUE CUT SPARROW.

BOX, with mice. See ABE NO SEIMEI.

BRASERO (*Kanaye*), GOSHISHO, SUKUMAMO, KOÛ.

BRIDGE, BRIDGE POST, Chinese writing on a—. SHIBA SHOJO.

BRIDGE of BIRDS. See KENGICU and SHOKUJO, AMA NO GAWA.

BROOM. See BESOM.

BRUSH (writing). See KIKUJIDO (JIDO), KOBODAISHI, and all the poets.

„ inkstone and leaf. TANABATA.

„ (Fly) or HOSSO. Nearly all the RAKANS (ARHATS), but especially KIYATAKA TASHA HATSURA TASHA, CHIUDAHANTAKA SONJA, and also DARUMA.

BUFFALO, BULL (see Ox). See SHOHAKU, ROSHI, KIDOMARU, ZEN SECT.

BUTTERFLIES. See CHOSHIUKA.

CANDLES (three on the head). USHINOTOKI MAIRI. See CHARMS.

CARP (Koi). See EBISU, KINKO, SAJI, KENSU or KENSHI.

„ leaping a waterfall: perseverance. See DRAGON.

CASH. See ZENI; also HANASAKA JIJI; TEKKAI; HIEN YUAN TSI.

CASTAGNETS. See SOKOKUKIU.

CATS. See that article, and add the Cat with two tails killed by Inu Mura Daikaku 犬村大角 in the novel, *Hakkenden*.

CAULDRON, with heads. See MIKENJAKU.

CAVE, of Fuji, with Goddess. See NITTAN NO SHIRO.

„ with spider; WATANABE.

„ and prisoner; MORINAGA.

CENTIPEDE. BISHAMON; TAWARA TODA.

CHARRIOT, in sky. KOTEI; OHO; see SHINANSHA, SEIOBO; also foreigners from the KIKO 奇肱 country who “go everywhere in flying charriots, the two wheels of which are like paddles.” They are figured in the *Todo Kimmo Zue*, holding banners. Sky charriot with deers, see GOMO.

CHARCOAL (*Sumi*), symbol of prosperity, of changelessness. See also CHA No YU.

CHECKBOARD (*Go ban*); OGURI HANGWAN. SATO TADANOBU.

## LEGEND IN JAPANESE ART.

CHESTNUT, dried, form part of the emblems used on New Year's Eve Festival; they represent Success by punning upon their name—*Kachiguri*, *Kachi* meaning Victory.

CHESTNUT, MORTAR and WASP. See story of the Monkey and the Crab.

„ tooth-marked. See Go DAIGO.

CHOPSTICKS, must be laid on the right of the user: placing them on the left is an insult, as they are placed thus for prisoners only. Made of *Enoki* wood, they prevent toothache.

CHRYSANTHEMUM (*Kiku*), the sixteen petals variety is the Imperial badge. The flower is emblematic of Purity. See KIKUJIDO. See Fox.

CIRCLE,\* of pilgrims, holding a rope which goes round the whole group, a priest in the centre beating a gong—this is called *Hiakku man ben* “one million prayers,” the rope is “forwarded” like a rosary, whilst the pilgrims pray.

CIRCLE, of children, the Emperor on a throne, with two officers carrying tablets; KAKUSHIGI 郭子儀 testing the knowledge of his offspring.

CLOAK. See KAKUREMINO (in the sacred treasures).

„ Feather—. See HAGOROMO; TENNIN

„ STRAW COAT, *Mino*. See OTA DŌKWAN; also met with in many illustrations of peasants and warriors, Moso, KOJIMO.

CLOUDS, figures on—. SEIOBO, CHODORIO, RYUKO.

„ monkey on—. See SONGOKU.

CLOVES (CHOJI), in the Takaramono, Sweetness and Health.

COCK, MOSHOGUN,† TANCHU. See SHIKUKEIWO, RYUAN, KOSHIDOSHI. HIANG YU 項羽, of Tsu, had a cock made of iron, weighing eight hundred pounds, and he had eight thousand officers capable of lifting it.

COMETS, are portents of calamity, preceding war, famines, or earthquakes.

CRAB. See MONKEY and CRAB; HEIKE KANI; SHIMAMURA DANJO.

CRANE, Emblem of longevity, attribute of SEIOBO, JURŌJIN, FUKURO-

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\* Circle of people in various costumes; at one end, outside the circle, a man with a *soroban* seems to count them; at the other end, also outside, other individual. Subject shown on a *Kozuka* in Mr. Behren's Collection, figured in *Arms and Armour of Japan* (J.S.), but no explanation of which could be found.

† 賞孟君 See ode of Seishonagon in the *Hiakku nin Isshiu* (Dickins 62).

## LEGEND IN JAPANESE ART.

KUJIU, TOBOSAKU, JOFUKU, WASOBIOYE, OSHIKIO, YORITOMO, TOYU, JO and UBA, KOHAKU. KANGAI Sennin; ISETSU; KODOKWA; TEIREII.

CRANE, paper. See JOFUKU, WASOBIOYE, JUROJIN, SENTARO.

CONCH SHELL, emblem of the Yamabushi. See BENKEI.

CONES, FIR—. See AKUSEN, MOJO.

CORAL (*Sangoju*), emblem of rarity; one of the objects of the Takaramono.

COWRY SHELLS, in the Takaramono; emblem of wealth.

CROCODILE. HAN WAN KUNG expelled one from the river of Chao Chao, circa 800 A.D., by means of a magic spell and an order to go within three, five, or seven days.

CROWS, croaking, is an omen of misfortune.

„ two in the sky, man in boat. See SOSO (T'SAO T'SAO).

CYMBALS, used by temple dancers called *Shasho*.

DEER, or Stag, emblem of longevity. JUROJIN, TOBOSAKU, MAPLE, HORSE, MOHAKUDO.

DEER, killed by warrior. TSUNEMOTO.

„ boy hiding in a deer skin. ENSHI.

DOG. See HANASAKA JIJI. FUSE HIME; DOG HUNTING; IZENSHUN, RYUAN.

DOVE. HACHIMAN.

„ Two, above tree, with man hidden in tree. YORITOMO.

DOOR, under arm. HANKWAI.

„ breaking. ASAHINA SABURO (in *Wada Kassen*).

DRAGON (q.v.). See BASHIKO, BOMO, CHINNAN, SHORIKEN. HANDAKA SONJA. KAN NO KOSO; WATANABE ATSUCHI, TAWARA TODA, SUSANO-Ō, SANJŌ TAIO SENNIN (with musical instrument), CHOSOYU. KIKUCHI JAKWA, CHOSHIN JIN. RIHAKU, TAISHIN Ō FUJIN. RASHINJIN KOJINRAN, who every evening returned home to his wife five thousand miles away from Court on dragon. KIGA, SHOSHI.

DRAGON AND DEER in sky, appearing to HOKIOSHA.

DRAGON, in Clouds, across FUJI; emblem of success in life.

„ in river, awaiting the fall of a man who hangs from a



## LEGEND IN JAPANESE ART.

tree, on a cliff, by means of a rope, which a small animal is gnawing through. On the cliff, robbers, or a tiger are watching him, illustration of a Buddhist parable about the perils of life; parallel to the common expression, "between the devil and the deep sea."

DRAGON, killing, with a large axe 萌 贖

„ Staff changed into—. WONINRAN.

DRAGON FLY (*Akidzu*), Emblem of Japan (*Akidzushima*) and Victory. Also, when in connection with a Gadfly, allusion to the story of a Dragon fly having killed a horse fly which presumptuously had alighted upon the arm of Yuriaku Tenno (*Kojiki* CLVI.).

DROWNING (Man—himself), with stone in his dress. MUKO; with Anchor, TOMOMORI; with two warriors, NORITSUNÉ.

DRUM. See RAIJIN; COCK ON DRUM.

DUCKS, two in sky. OGEI.

„ (Mandarin), emblem of conjugal fidelity.

„ under a Sennin's arm. See O ETSU SHŌ.

EAGLE. See ROBEN.

EGG PLANT or FRUIT, *Nasubi*. See DREAMS.

ELEPHANT. Emblem of wisdom. See FUGEN, also DAIBU ennemi of Buddha. Commonly met on *Tsuba*, by Yasuchika, in commemoration of the white elephant sent from Siam to Japan during the Kioho era.

ELEPHANT, carried away by a robber. See KOKUSENNYA.

„ and boy. TAISHUN.

FAIRY COAT (HAGOROMO). KYOCHI.

FANS. Finding a fan in the roadway is an omen of impending good fortune, meaning that the finder will soon become a man of importance, or be ennobled.

A fan attached to a branch of Bamboo carried on the shoulder was emblematic of the owner's madness, and peculiar to women. See Bakin's *Okoma*.

The fan is a common attribute. The Sennin Gomo has a feather fan. See FANS, KIYOMORI, ANTOKU, YOSHITSUNE, NASU NO YOICHI, ARAKI, SHINGEN.

## LEGEND IN JAPANESE ART.

FERN LEAVES (*Urajiro* or *Moromoki*), are symbolic of exuberant posterity; they are used in the New Year's Eve ceremony.

FIGURE, in a man's breath. *TEKKAI*.

„ in a monkey's breath. *SONGOKU*.

„ out of a man's heart. Sometimes mean a dream (*ROSEI*),

sometimes the story of *BAISHI SENNIN*, a man of *Danchu*, who, after studying Taoism for twenty years, found on his travels a small oak tree growing out of an acorn. He had it planted, and the tree grew rapidly to a great height. *Baishi* lived on a rock with a tame tiger, and was able to divide his body into a number of persons, each endowed with some special branch of learning; he died at the age of ninety-four.

FIR, or PINE needles are symbolic of longevity. See *Jo* and *UBA*.

FIR CONES. See *AKUSEN* and *MOJO*.

FIRE (*Sennin* on *Pyre*). *YOKO*.

„ (*Beacons*). See *T'AKI*.

FISH and FISHING. See *EBISU*, *KINKO*, *KENSU* or *KENSHI*, *SHIYEI*; *SAJI*, *TAIKOBO*. *KARU* (female). *JISSHUDO*.

FLAMES, emblem of wisdom and purity. See *FUDO MIO O*.

FLOWERS, in alms bowl. See *CHENG TU*; *FUKUHIAKU*; *CHOHAKUTAN*.

„ at the end of a writing brush. The *Sennin*, *KITEKI* 季 諦 dreamt once that some flowers were growing out of his *fude*. In later years he became famous for his calligraphy.

FLUTE. See *KANSHOSHI*, *OSHIKIO*, *HAKUGA NO SAMMI*, *YASUMASA*, *ATSUMORI* and *KUMAGAI*, *NAKAKUNI*, *NARIHIRA*. The *OTOKODATE*.

FLUTE, "Pan Pipes." *SHOSHI*, *ROGIOKU*.

FLUTE PLAYERS:—

*FUJIWARA KANEAKI*. Noble of the period of *Go Daigo Tenno*, depicted playing the flute under a tree, whilst a wolf-headed man listens.

*CHORAN SAI*. Once played the flute at night, and a demon, dressed in Chinese costume, came and danced in the road in front of his house.

FOX. See under that word.

## LEGEND IN JAPANESE ART.

FRIENDSHIP, fast friendship, was sealed in China by the act called NIKUTAN 肉袒, consisting of taking off one's dress so as to expose one side of the breast, this was also a mode of apologising for an offence. In Japan, Samurai vowed eternal friendship by touching swords; this was called KINCHŌ 金打.

FROG. See that word. See also KARU, TOKUBEE.

FUNERALS are a bad omen when they overtake the interested party, but a good one when met coming from the opposite direction.

FUNGUS, Mushroom and Fungi, are emblematic of longevity; they are frequently represented, and sometimes masquerade as phalli.

GO. See GAMES. EISHUKUKEI, LÜWEN, OSHITSU.

„ TABLE, OGURI HANGWAN, TADANOBU.

Man playing Go whilst being bled; Kwanyu (figured in *Yehon Yaso*, *Ujikawa*, of Kitao Kōsuisai).

GOATS. See SOBU, KATSUYU, KOSHOHEI, SHUYUKO SENNIN, HAKUSEKISHO.

GOHEI, representing the offering of clothes which it was customary to make to the Gods in ancient times, are used in the New Year's Eve Festival. They are characteristic of Uzume, Shinto priests and wizards (ABE NO SEIMEI and CHUDATSU SEIMEI.)

GOOSE, the wild goose 鴈, YEN of the Chinese was emblematic of the male principle and also of matrimony.

GOOSE, shot above clouds. See YOYUKI.

„ with paper attached. See SOBU.

„ Flight of Geese. See HACHIMANTARO, TAKENORI, RYUJO.

GOURD. See CHOCKWARO, KADORI MIOJIN, EARTHQUAKE FISH, CHINNAN SHORIKEN. Emblem of longevity.

GOURD (the hundred). See HIDEYOSHI.

„ shaped Pot. Koko.

HAGOROMO (q.v.), the feather coat of the Tennin. See also KYOCHI.

HALBERT. Particular emblem of KWANYU and of BISHAMON, KUMASAKA CHOCHAN; used as a weapon by court ladies.

HAMMER OF DAIKOKU, emblem of diligence, it is called *Tsuchi*, and is one of the Takaramono treasures.



## LEGEND IN JAPANESE ART.

HARE (USAGI). See that word.

HARP. KEIKO; SHOKKIUKUN.

„ with one string. See SONTOK SENNIN.

„ breaking with an Axe. HAKUGA, after the death of his friend.

HAT, big. SAIGIO, TOBA (SOSHA), ONO NO KOMACHI.

„ on the waters as a boat. See CHINNAN.

„ of invisibility: Kakuregasu, one of the Takaramono treasures, the meaning of which is obscure.

HAT, in the shape of an upturned basket, KOMUSO; also actors; a more conical form, also hiding the head, was worn by the ambulating song sellers, *Yomiuri*.

HEAD, in a cauldron. MIKENJAKU.

„ of a woman, on saddle. See YU KI.

HIMONO. HERRING, IWASHI. See under FISH.

HOE. See HANASAKA JIJI, KAKKIO, TAIZANROFU.

HORNS, all Onis. See also SHINNO (SHENG NUNG).

„ SENNIN with one—. IKKAKU.

HORSE (q.v.). See CHOKWARO, HAKURAKU, KOSE NO KANAOKA. HIDARI NGORO. GENKAI; KIOSEI. SAIWO; SAISHIGIOKU.

HORSE, White-. See SANZO HOSHI.

„ Hoof stone. See BATEISEKI.

„ and STAG. Allusion to the Chinese Eunuch CHAO KAO who once decided that a horse could be called a stag, and vice-versa, and drafted a decree to that effect, emblematic of a fool, a foolish thing. Reign of She Hwang Ti, 210 B.C.).

HORSE, on a Go table. See OGURI HANGWAN.

„ playing Go with his master. Story of the Chinese HANZAN.

„ Eight Horses. See BOKU O (MUH-WANG).

„ Hundred Horses, common subject for artistic work.

„ Stopped by a woman. See KUGUTSUME KANEKO.

„ Stopped by a man. KO U.

„ Hobby-, ridden by children or TEKKAI's soul.

## LEGEND IN JAPANESE ART.

HOWO, or PHŒNIX or HOHO (q.v.), emblematic of Imperial authority.  
See BAIFUKU and ROGIOKU (female sennin).

IDOLS, Burning. See TANKWA.

IRIS, emblem of Victory.

JEWEL. Precious Jewel, or *Tama* (q.v.), or *Hojiu no Tama*, symbolic representation of the everlasting; carried by the sacred Bull, by the SHICHIFUKU JIN, especially JUROJIN and FUKUROKUJU, HOTEI and DAIKOKU, forms part of the Takaramono. In the form of a crystal ball, carried by Jizo BOSATSU. See also KAMATARI, RAIJIN, HANDAKA SONJA, KOKUZO (see PEACOCK), HOHODEMI, OJIN, JINGO, and TAKENOUCHI. ANKISEI, SHYUCHU.

JIMBASSO. See ALGUÆ.

KADOMATSU (GATE PINE TREE), made originally of pine branches plucked from a young tree, to which the Bamboo was added in the O-Ei era, and later the branches of Plum tree; it is placed on New Year's Eve in front of every door, and has the symbolic significance of all its components, viz.: Endurance, strength, and longevity from the Pine; virtue and fidelity from the Bamboo; whilst the plum branches are often replaced by the sacred plant of Shinto, the *Sakaki*. See IKKIU; SAIGIO.

KANAYE. GOSHISHO; KOU.

KARASHISHI, and peonies, emblem of regal power.

„ Ridden by MONJU BOSATSU.

KIRIN. See JOGEN FUJIN.

KOBAN, buried, or in a mortar. See HANA SAKA JIJI.

KOBAN NI HAKO, or Koban in Chest, emblem of plenty; one of the treasures of the Takaramono.

KOMBU, or KOBU, seaweed, symbolic of pleasure and joy, and used with the *Jimbasso*, on New Year's Eve, in allusion to *Yorokobu*, "to rejoice."

KOTO. See KOTO NO NAISHI; SONTOKU SENNIN. TOSHIKAGE.

KOTO, SHAMISEN AND KOKIUI, the three musical instruments called *San Kioku*. See AKOYA.

KOTO BUKI. The character JIU 壽, meaning long life, and which is found decoratively inscribed on works of art.

## LEGEND IN JAPANESE ART.

KOTSUBO, KAGI, KAKUREGASA, KOTOJI, KAKUREMINO, KAI.

See the treasures under the word TAKARAMONO.

LEOPARD, OEN, YOSHIDO.

LESPÉDEZA (sort of clover). Allusion to a legend that the flower was once a young lady with whom a stag fell in love. It forms a part of the offerings on 15th night of the eighth, or harvest, moon.

LILIES. See PAN FEI (FEI YIN).

LILIES, water. See LOTUS. The emblem of purity, with its beautiful flower above the water remaining unsullied by the mud in which grow its roots; consecrated to the dead.

LION. See KARASHISHI.

LIZARD, water. See NEWT under CHARMS. Its ashes were supposed to be a love philtre when taken internally, or scattered upon the head of the hard-hearted maid.

LOBSTER, owing to its body being bent double, is emblematic of honourable old age. It is part of the decorations used in the New Year's Eve Festival.

LONGEVITY, is symbolised by the PINE, and the BAMBOO, owing to their evergreen foliage; by the CRANE, the DEER, or STAG, the STORK taking sometimes the place of the Crane; the TORTOISE, especially the MINOGAME, with a tail of weeds; the GOURD; the PEACH; and the LOBSTER. Some of the emblems are of Chinese origin. The SHÔ CHIKU BAI is composed of the Pine and the Bamboo, to which the Plum is added for beauty. See also KADOMATSU.

Longevity is further personified in art by the representation together, in groups or singly, of the celebrated personages SEIOBO and TOBOSAKU (with the Peach), JOFUKU and WASOBIOYE (with the Crane), MIURA NO OSUKE, URASHIMA TARO (with the Tortoise and box), LU WEN, and the two old pine trees of Takasago with their genii, JO and UBA, sweeping the pine needles with besom and rake. Finally, it is indicated by the character Jiu 壽 often repeated in many forms. See MANZAI.

LOTUS FLOWER. Emblematic of purity, wisdom and Buddhahood. See SAIGIO HOSHI, KASENKO, CHUMAICHEN (SHUMOCHIKU) RANSAIKWA, FUGEN



## LEGEND IN JAPANESE ART.

SEITAKA DOJI, KWANNON. It is an attribute of the Buddhas or Bosatsus; the white lotus is emblematic of death.

MAGATAMA (q.v.), claw-shaped stone jewels, single or strung up. They form part of the sacred Japanese regalia. See IZANAMI.

MAKIMONO, or roll book, is emblematic of wisdom; it is the attribute of JUROJIN, and one of the treasures of the Takaramono. A makimono is attached to the umbrella of OSHO, and is also the usual attribute of the two Rakans: KARI SONJA and DAKAHARITA SONJA.

MAKIMONO, or SCROLL (open). See FUKUROKUJIC, KANZAN, BUSHISHI.

MANTIS. The praying mantis is emblematic of courage.

It is often associated with the wheel, as in the proverb: "Even the sharp mandibles of the fighting mantis are set at nought by the wheel of fate" (dragon wheel). See *Ehon Kojidan* VI., 16.

MAPLE and DEER. emblematic of autumn; also with *Tori* in background, allusion to the deers of Nara.

MAPLE LEAVES (*Iro*), when sent to a man by his lady-love, conveyed to him in poetical fashion the news of his being jilted, the meaning being that her love (*Iro*) also changes like the colour of the maple leaves in autumn.

A favourite pastime consisted in preparing tea over a fire of maple leaves; this is often illustrated—, see KOREMOCHI.

MAT, on the waves. See CHOSHIKWA, and OTO TACHIBANA HIME.

MILKY WAY. See AMA NO GAWA.

MIRROR (q.v.). See HIDARI JINGORI; MATSUYAMA. Emblematic of truth and of a woman's soul. Placed under the pillow of a sick child, or under his bed, it will hasten his recovery; the same is also said of a sword or a calcined bone. At two o'clock in the morning a mirror predicts the future. A woman once tried the experiment, and seeing her image in the shape of a beggar, she became quite parsimonious; but her economy was of no avail—she died a beggar all the same.

MISOGI, a bamboo split at the top, and with a prayer stuck in. It was placed near a stream, on the last day of the sixth month, as an invocation.

MONKEY. See SANZO HOSHI, SONGOKU, KOSHIN.



TAKENI TORI (J)  
VALOUR AND MUSE (J&A)



GO SEKKU (J)  
HAKKI MAN BEN (J&A)



SHO CHIKU BAI (J)  
PERILS OF LIFE (J)





## LEGEND IN JAPANESE ART.

MOON, THIRD DAY (*Mikatsuki*). See YAMANAKA SHIRANOSUKE. The crescent of the moon begins to show plainly on the third day of each lunar month; this is considered a lucky emblem, and as a curve of perfect shape it gives its name to the *Mikatsuki mamiye*, perfect eyebrows of ladies.

MOON, man reading by moonlight on snow. RIUTO.

MUGWORT (flower) is the attribute of KASENKO, who is clothed in its leaves. (The coat of leaves is the generic attribute of the Rishis.)

MULBERRY TREE, is supposed to be a protection against lightning, perhaps because of its diminutive height. Its wood was used for bows because of its resiliency. In the *Nō* Hokaso, Rishōgun a warrior armed with such a bow, *Kuwa no Yumi*, sends an arrow through a rock.

MUSICAL INSTRUMENTS. See BIWA, FLUTE, KOTO: see SEIOBO, TAISHIN ō FUJIN, SONTOKI, LI TAI PEH, STORY OF THE EMPTY CITY (CHOHI KOMEI). HAKUGA.

NAILS (finger). When white spots occur on the finger nails they foreshadow gifts corresponding with them in number.

NAILS, driven in a tree. See CHARMS, USHI TOKI MAIRI.

„ driven in a stone. BENKEI.

NANTEEN Plant and Berries are emblematic of better fortune.

NET. Takes sometimes the place of the rope of FUDO MIO O, with the same significance. Nets were thrown over litters carrying prisoners.

NET. Man fished in a net. JISSHUDO.

NOSE (long). See TENGU, SARUTA HIKO NO MIKOTO.

OIL, spilled from a lamp between the middle of January and the middle of February means destruction by fire during the summer. There is a counter-charm of easy application: It consists in pouring water upon the head of the guilty party.

OIL, pouring from a bottle, through a ring, into another bottle. Allusion to the lesson given to the archer, CHIN NO KOSHUKU, by an oil-merchant, to whom the warrior had asked whether he knew how to shoot, and who, by way of reply, poured some oil as described above, the hidden meaning being: Every man to his trade (*Ehon Tsuchoshi*).

ONI (demons). See ONI; see ONI YARAI, SHOKI, BISHAMŌN, YŪLI, CHODORIO,

## LEGEND IN JAPANESE ART.

ENNO SHOKAKU, HAKUBAKU, WATANABE, RAIKO, TAMETOMO, OMORI HIKOHICHI, KOREMOCHI, MITSUNAKA, ASAHINA SABURO, TADAMORI, TO NO RYOKKO, SANSEI HOSHI, KISHIMOJIN, TOORI AKUMA.

See GOBLINS, GHOSTS, DREAMS, CHARMS, DAIKOKU, BELL, MASKS, NEW YEAR FESTIVAL. Oni eating wafer (*oni ni sembei*) emblematic of an easy task.

ORANGES (DAIDAI), bitter—. Allusion to the Chinese, meaning: For generations unto generations. Men playing Go in the orange, see under GAMES.

ORIMONO, roll of brocade, emblematic of splendour, is one of the treasures of the Takaramono.

OWL, the 梟 is emblematic of filial ingratitude, it is credited with eating its dam when the opportunity arises.

OX, BULL, or BUFFALO. Lying down is emblematic of TENJIN.

„ „ „ with peonies, and gilt horns. See SHOHAKU; see also LAO TSZE (ROSHI), OSHIKIO, KIOYO, KENGU, TANABATA.

OX, with torches attached to the horns, as a ruse of war, YOSHINAKA; being felled by a warrior. MORITOSHI.

OX, warrior hiding under an ox skin. See KIDOMARU and USUI SADAMITSU.

OX. Emblematic of the Zen Sect of Buddhism.

PAPER. See GOHEI. Cut paper called *Nusa* was used as offerings to the Gods instead of the original staff covered with brocade (*Nishiki*) used in old prayers. See MISOGI.

PAWLONIA. Emblematic of rectitude; with seven blossoms, Imperial badge reserved to the Emperor; with five blossoms, emblem used by the Imperial family.

PEACH, emblem of Longevity. See SEIOBO, TOBOSAKU, KYOSENHEI, MOMOTARO.

PEACOCK. Mount of KOKUZO (the Bodhisattva padma Akhasagarba); also of Sarasvati (BENTEN).

PEAS (black), or MAME, emblematic of strength and health.

„ dried (SHIRO-MAME), are thrown about the floor on New Year's Eve by the YAKU OTOSHI to cast out devils. See ONI.

## LEGEND IN JAPANESE ART.

PEONIES. Emblem of regal power, associated with the Karashishi and the Shakkyo dance. See also SHOHAKU.

PHENIX. See HOWO. Also Sennins SHOSHI, BAIFUKU, ROGIOKU, TOIKU SAIJOSEN. Associated with the Pawlonia it is called HOWO NI KIRI.

PIGS. HAKUSEKISE.

PINE (*Matsu*). See NEW YEAR'S FESTIVAL, KADOMATSU, SHO-CHIKU-BAI. Emblem of strength, endurance, longevity, because it is believed that its sap turns into amber after a thousand years; the "Sea Pine" is a fossilised wood, almost translucent, pieces of which were much prized as *netsuke*.

PINE, red and black, emblematic of happy marriage.

„ See PINE OF TAKASAGO and Jo and UBA

PINE TREE, growing out of a man's stomach. TEIKO 丁固 was a minor official, who once dreamt that a pine tree was growing out of his stomach; eighteen years later he was promoted from the Sosho class to the title of Sanko 三松, and then he understood that his dream was a true prophecy, because the character *Ko* consists of *eighteen* 十八 and Prince 公, and means also pine.

PLUM TREE (flowering). UME. See LONGEVITY, SHO-CHIKU-BAI, SUGAWARA MICHIZANE, BENKEI, and YOSHITSUNÉ. A Chinese lady under a plum tree may be an allusion to the story of Chao shi hsiung, who in the pine groves of Mount Lo-fu saw a maiden in the distance. He went to meet her, and noticed a strong perfume of plum flowers, though no plum tree was near. He fell asleep while talking, and on waking up found himself under a flowering plum tree.

Plum tree and the Otoguisu (Nightingale), allusion to a poem of Hakurakuten; a Daimio wanted a branch of a plum tree, then in flower, but the owner of the tree, a woman, declined to break it by her reply, in the form of a verse meaning: "If the branch is broken, where will the Otoguisu find a resting place on its return?" (*Shaho Bukuro*, I.).

PLUM BLOSSOMS, in quiver (*Ebira*). KAGESUYE, whose popular name is *Ebira* Genda.

PLUM BLOSSOMS, in hair. The Sennin Sonkei 尊敬 composing a poem, which means: "If I sit on a pine root I shall live one thousand



## LEGEND IN JAPANESE ART.

years; If I place a sprig of plum in my hair, the snow of February will fall on my sleeves."

PORTRAIT of a lady being painted; See ŌSHŌKUN.

POT or URN. See LI TAI PEH (RIHAKU), KOKO. SHOJO.

PUMPKIN, carried by MEISOGEN.

PRISON (breaking). KIDOMARU, KAGEKIYO; KOSEN, KING OF YETSU.

RAIN. See OMI HAKKEI

„ flying in—. RESSH.

„ and Sunshine. See FOXES' WEDDING.

RAKE. See Jo and UBA.

RAT. See DAIKOKU, NIKKI DANJO, RAIGO, SESSHU.

REFLECTION, double reflection of a Sennin's face in a river: OFUSHI 王風子 whose real name was Hotei. He was a man of Joyo, who supported his family by his knowledge of medicine. He learnt magic from the Sennin Shori 鍾離, and afterwards lived without ever eating anything. One day, along a river, people noticed his reflection in the water, in the shape of two bodies, and on their expressing astonishment thereat, Ofushi showed them that he had ten shadows. The matter was reported to Shinshu 眞宗, of So (Sung), who had him imprisoned, but he escaped by miraculous means and disappeared for ever.

RICE. When children dropped rice on their clothes they were told that they would be transformed into cows.\*

RICE POUNDING, the poor Buddhist priest, Daikan Zengi (in tattered garments). Oro Sennin.

RICE STEMS, throwing from clouds. TANBO, female Sennin.

ROCK, emblematic of stability. See FUDO.

„ being thrown. See ASAHINA SABURO, OWO IKO, SANADA YOICHI, MIURA YOSHIZUMI, MATANO GORO. See STONES.

ROCK. Cleaving with a sword. UYEMON NO KAMI NOBUYORI.

„ transpierced by an arrow. RIKŌ.

ROSARY, the black and strong smelling seeds of the 楸 Hūan

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\* Compare the other belief about dropping food, quoted in Andrew Lang's *Custom and Myth*.

## LEGEND IN JAPANESE ART.

tree were used as beads for rosaries as it was thought that their odour frightened away evil spirits; See CIRCLE.

SAKE CUPS, URN or DIPPER. See SHOJO.

SCEPTRE, worn (rubbing on sleeve). MŌKI.

SCROLL (see *Makimono*). See BENKEI (KANJINCHŌ).

SEALS, were to be affixed an odd number of times, otherwise the document was unlucky, and if it were a bill or note of hand for instance, it was commonly believed that it would eventually be dishonoured should there be an even number of seals on it.

SEAWEED. See New Year's Festival. SEAWEED GATHERING; see WAKAME KARI.

SHARKS. See ASAHINA SABURO (in *Zenken Kojitsu*).

SHELL (conch). War trumpet. Emblem of the YAMABUSHI. See BENKEI. *Horafuki*, "Blowing the conch" is still proverbial, meaning to boast and make more noise than work.

SHELL (cowry). Emblem of wealth in Takaramono.

„ (Haliotis), listened to by mermaids.

SHO, musical instrument. See OSHIKIO; SHINRA SABURO YOSHIMITSU; TOKOKEI.

SHOE, Sennin with one—. RANSAIKWA; also DARUMA.

„ Duck changed into a shoe. See OKYO.

„ Woman changed into a shoe. See HIEN YUAN TSI.

„ See story of CHORIO and KOSEKIKO.

SNAKE, white. See BENTEN.

„ See JIRAIYA, TSUYENORI, TAWARA TODA, SUSANO-O, GOMO, SHIGEMORI, SEN-JO-RAKU dance.

SNAKE, Two-headed, killed by Sze ma Kwang.

„ UWABAMI (q.v.), large snake, killed by Egara no Heida (Wada family) during the rule of Hojō Yoshitoki.

SNEEZING, has ominous meanings: if once, the affected person is praised somewhere; if twice, reviled; if three times, it is a sure proof that he has "*Kaze wo Totta*" (caught the wind), *i.e.*, a "cold."

SPADE. KAKKIO, KAKO, HANASAKA JIJI.

## LEGEND IN JAPANESE ART.

SPARROWS, are emblematic of gentleness:

„ walking like ducks, with one foot in front of the other;  
emblematic of a very rare occurrence.

SPARROWS. See SHITAKIRI SUZUME. Story of the TONGUE CUT  
SPARROW.

SPIDER, in a cave. TSUCHIGUMO. See WATANABE and RAIKO, KAMI  
GASHI HIMÉ.

SPIDERS, are emblematic of craft, generally magical craft, as all spiders  
become oni after dark. See BAKEMONO.

STAFF. Emblematic of most Sennins and Rakans, and of the three  
Gods, JUROJIN, FUKUROKUJIU, HOTEL. There is often a makimono attached  
to the staff. The staffs of old men were made in China, of a knotty  
wood called 榧 Chū. See WONINRAN; SHINRAN SHŌNIN.

STAFF, with three or more rings: Shakujo, emblem of the BOSATSU.  
See JIZO.

STAG, or DEER. Emblem of Longevity (q.v.), companion of Jurojin.

STAG and MAPLE are symbolical of Autumn.

STAR (shooting), is the soul of a person who has just died.

STARS. TANADATA; SOYUDO.

STONES. See under that word.

STORK, interchanges with the crane as emblem of long life. See  
WASOBİŌYE, KOHAKU, HIDA NO TAKUMI.

STRING. If the string used in binding the hair breaks, it is an evil  
omen, and foretells the loss in a short while of a friend or a husband,  
according to sex. String used for binding parcels of gifts must be of  
many colours.

SWORD, Sennin on—. See SHORIKEN.

„ biting—. MORINAGA.

„ breaking to pieces. MIO NO YA (KAGEKIYO). RI-A.

„ Two-edged, *Ken*, priest sword, praying-for-rain sword; See  
*Ama Kurikara*, attribute of wizards and rain priests.

TABLE, man reclining on—. TAIKOBŌ, ROSEI.

TIGER (white). KOREIJIN.



## LEGEND IN JAPANESE ART.

TIGER, killed by a blow of the fist. BUSHO, one of the heroes of the Suikoden.

TIGER, killed with a spear. See KATO KIYOMASA. SHINKI 辛奇.

„ used as a seat by a Sennin, from whose heart issue two men, going in opposite directions, one walking on a road, the other going to heaven,\* BAISHIN 梅志仙人. (In the work 畫圖墨手 *Iye zu boku shu*.)

TIGER. See HOKEN ZENSHI, SHINRETSU, BUNSHO, HADESU, HATTARA-SONJA, KOKUSENNIA, KIKU Sennin, Yŭ LIU, BUSHO, SESSHIDO, SHIKI, TOHO, TEISHINEN.

TIGER and LEOPARD. OEN.

„ (*Tora*). Sign of the Zodiac.

„ and DRAGON. See DRAGON.

„ being painted. See MATAHEI.

TILES, on the head. See KAKUDAITSU.

THUNDER ANIMAL. See RAIJIN, SUGARU, YOSHIHIRA, MICHIZANE.

THUNDER and LIGHTNING issuing from picture. See CHOSOYU, TOHAKKUKWA.

TOAD, is credited with magic powers. See FROG, GAMA SENNIN, JIRAIYA, KOSHIN.

TORTOISE. Emblem of Longevity. See URASHIMA TARO, ROKO, GAMA, KOAN; JOREN, and under LONGEVITY. See MINOGAME.

TORCH, all night scenes. USUI SADAMITSU, NITTA TADATSUNE, HIRAI, YASUMASA, NITAN NO SHIRO in the cave of Fuji, WADA TANENAGA, WATANABE ATSUCHI and the Dragon, SOGA brother's revenge, KOGA SABURO, Story of the lost Cash, Seaweed Gathering.

TREE, fabulous; see SEIOBO, HORAI, MOON, MOON-CHILD; the 榎 *Nih* was said to be a thousand feet high, it flowered only once in a thousand years, and its fruit took another nine thousand years to reach maturity. The Tree or Wood 木 *Ki* (Chin. Muh) is one of the five elements of the Jikkan in Far-Eastern lore. The Magnolia is especially interesting because such a tree, called 槐, grew on the tomb of Confucius;

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\* See FIGURE.

## LEGEND IN JAPANESE ART.

the Buddhists of China set also great value upon the horse chestnut 栲沙, which they identify with the Saul.

TREE TRUNK, as weapon; HANGAKU, TOMOE GOZEN.

„ Man hidden in—. SHOTOKU TAISHI; YORITOMO.

„ whipping. KIUSHOKI.

UDONGE, is a fabulous flower, blooming once in a thousand years; its name appears to be familiarly given to a plant which grows on ceilings in the damp atmosphere, and the advent of which is considered to be an omen of impending success. It is suggested that it is merely a nest of insects or a fungus. The *Wakan Sansai Zue* calls it a fig tree (*Basho, Ichijiku*).

UMBRELLA. See SANFUSHI, OSHO.

VASE of Sake. See SHOJO, THREE SAKÉ TASTERS, RIHAKU.

„ man reclining by. See LI TAI PEH, TAIKOBO.

„ Chinese boy breaking—. See SHIBA ONKO.

WAR CLUB. See ROCHISHIN, TOSABO, BENKEI.

WATERFALL. See FUDO, ENDO MORITO, SOFU.

WAVES, man on. See DARUMA, SHASHIUSHO, CHOSHIUKA, TOBOSAKU.

„ woman jumping in . See OTO TACHIBANA HIME.

„ Ghosts issuing out of . See BENKEI and HEIKE, TAIRA NO TOMOMORI, UMI BOZU.

WAVES, Sennin on—, on sword. SHORIKEN.

„ Bell on—. See Bell of MEIDIRA.

„ Buddha's statue on . See JIKAKU DAISHI.

WEAVING. TANABATA, KENGU, KUFUJIN, OTOHIMÉ, BUNKI MANDARA, TOYEL.

WHEEL, flaming—. See HELL.

WHEEL and mantis. See MANTIS.

WOMAN, in the Sky. See SEIOBO, GENSO, TANABATA, BAKOKU, KASENKO, RYUKO.

YUZURI. The leaf or *Yuzuri ha* is used emblematically in the New Year's Eve decorations, meaning that the father will not die before his son is a grown-up man, as the leaf of the Yuzuri does not fall before another replaces it.

# LEGEND IN JAPANESE ART





# LEGEND IN JAPANESE ART

1. ABE NO YASUNA 安倍保名 Father of Abe no Seimei, and to whom is sometimes attributed as a wife a white fox which had taken the shape of a beautiful woman to bewitch him. This story is told to the effect that once as he was walking in the gardens of the temple of Inari, reciting his poems, a party of nobles passed by in pursuit of a fox, which they were hunting to kill for his liver, then used as a medicine. The fox ran into the gardens, stopping near ABE who caught the animal, and hid it in the ample folds of his *kimono* before its pursuers could enter the temple grounds, thus saving its life. A year later ABE fell in love with, and married a beautiful girl KUZUNOHA, who gave birth to a boy, and soon after died of some fever. Three days after her death she appeared to him in a dream, enjoining him not to grieve, as she was only the fox he had saved. One version of the story says that Kuzunoha, lived three years with Abe, at the end of which she left him, and before departing, wrote on the panels of the room:

Koishikuba  
Tazune kite miyo,  
Izumi naru  
Shinoda no mori no  
Urami Kuzu no ha.

that is:

If you are in love, come and seek in the forest of Shinoda, in Izumi, and you will find a Kuzu leaf (*Kuzu no ha*).

The Kuzu plant, *Pueraria Thunbergiana*, was used by weavers.

近頃は  
信田の森  
うみなり  
くずのは

## LEGEND IN JAPANESE ART.

2. ABE NO NAKAMARO 安倍仲麻呂 was the son of NAKATSUKASA TAYU FUNAMORI. He is one of the celebrated poets, sometimes included amongst the thirty-six poets (q.v.), and ancestor of Abe no Yasuna.

Abe no Nakamaro was sent to China when 16 years old, in the second year of Ruki (A.D. 716) to discover the secret of the Chinese calendar. Suspected by the Emperor, he was invited to a dinner on the top story of a high pagoda, and made drunk, after which, while he was asleep, the Chinese removed the stairs and left him to die of hunger. Legend has it that he bit his finger until the blood ran, and with it wrote on his sleeve :

Awo una bara (Ama no hara),  
furi sake mireba,  
Kasuga nara,  
Mikasa no yama ni,  
Ideshi tsuki kamo :

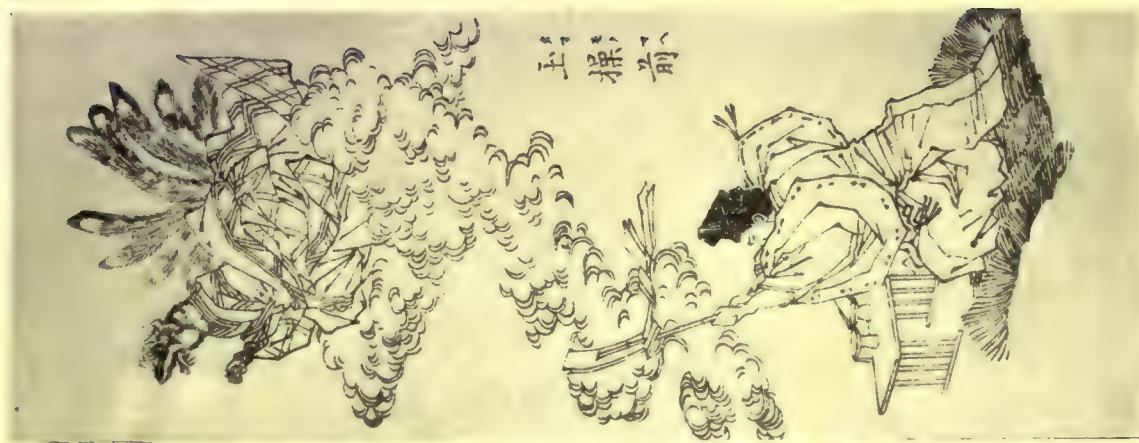
“When I see the heavenly plain open, I think myself at Kasuga, contemplating the moon, rising above the three summits of Mikasa . . . Ah . . . . . !

After his escape, he set out for Japan, but, being shipwrecked, he went to Annam, and again to China, where he entered the civil service of the Emperor, and died (770).

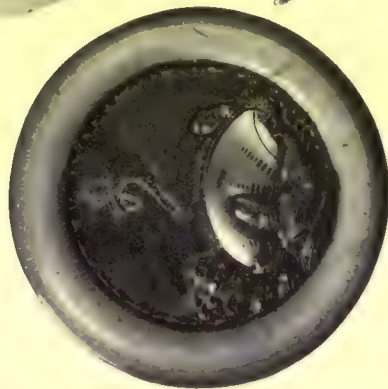
3. ABE NO SADATO 安倍貞任 The opponent of Kiyowara Takenori at the battle of Toriumi (See Takenori). He is supposed to have been partly of Aino blood, and was famous for his huge stature. At thirty-four years of age, he was nine feet high, and his girth exceeded the combined lengths of seven arrows. His younger brother was ABE NO MUNETO who, when defeated during the nine years war (*Zenku nen no Eki*), was brought captive to Kioto, by Yoriyoshi (q.v.). Prior to his execution a *Kuge*, came to him with a branch of the flowering plum tree, and asked him what he called it. Abe no Sadato's

reply in the form of a poem has been preserved :

Waga kuni no,  
Ume no hana towa,  
Mitsuredomo,  
Oho miya bito wa,  
Nani to yuran.



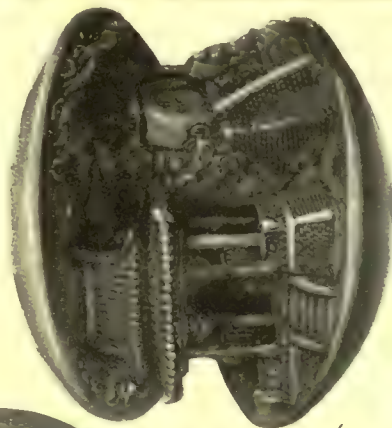
AKUSEN (*Kansai Gashin*)  
CLAM'S DREAM (A.)



CLAM'S DREAM (*Uchi*)  
ASAZUMA FUNE (*Uchi*)



ABE NO MUNETO (*Uchi*)  
RUGGU IN THE CLAM (*Uchi*)



ABE NO SEIMEI (*Senai Jotaku*)





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"In our country, where I saw it often, we call it "*Ume*," but for the true name, we look to a courtier to tell us."

4. ABE NO SEIMEI 安倍晴明 or KAMO YASUNARI, or KAMO HOGEN. Court Astrologer, son of Abe no Yasuna, occasionally shown with his fox mother Kuzunoha, who holds a writing brush in her mouth. He cured a grave illness of the Emperor TOBA, proving that he was bewitched by no other than his own favorite concubine TAMAMO NO MAYE, in whom Seimei detected a nine tailed fox (*Kiubi no Kitsune*) (See Tamamo no Maye). His name is sometimes given as Abe no Yasunari.

Once, having heard that a bird disrespectfully dropped something upon the head of a courtier of the rank of *Kurando*, he explained the incident as an omen that this noble would be murdered. The *Kurando* spent a night in religious practices, and great was his surprise in the morning, to see a man come to beg his forgiveness, as he had intended to murder him.

On another occasion, the despotic ruler Michinaga, was prevented by his favorite dogs, from advancing along a certain road; Abe stated that some miscreant must have been at that time "praying at the hour of the Ox" (*Ushi no toki mairi*) as an incantation against Michinaga's life. He had the place where the dogs had stopped dug up, and found concealed in a pot, a scroll with Michinaga's name written in red, in a manner which he said, was known only to a man named Doma Hoshi. Whereupon, he made a magical paper stork which immediately flew straight to Doma Hoshi's house, with such startling effect that the suspected man confessed his guilt, and as a result forfeited his life. Abe no Seimei is also shown in a wizard's competition, conjuring white mice from an empty box.

5. ACARA (See FUDO).

6. ACHALA (See AISEN MIYO O).

7. ADACHIGAHARA 安達ヶ原. The Goblin of Adachigahara was an old cannibal woman. She is always represented with a kitchen knife, and sometimes preparing to kill a child. In the popular play she is said to have been of high rank, and attached to the court of a prince who suffered from a

## LEGEND IN JAPANESE ART.

strange disease. The only remedy then known consisted of the blood of a child born during a certain month, and the woman killed children to cure her master. When the cure was successful she confessed her guilt, but was pardoned. She lived in Ōshu (Mutsu). Amongst other legends it is said that one winter evening, a pilgrim came to the door of her hut and asked permission to spend the night in her kitchen. The woman refused at first, but finally acceded to his entreaties, and allowed him in. After a few minutes she went out, forbidding him to look in a certain room, but the pilgrim was too inquisitive to obey, and whilst the woman was away, he opened the door and found the room full of human bones and bespattered with the blood of the goblin's victims. Taking his hat and staff he flew away, the old woman who was then just returning, in her true shape as a goblin, running after him (Ozaki).

8. ADZUMAYA KUMI. One of the personages of the GENJI MONOGATARI, who elopes on the river Uji, with her lover NIO GIOBU KIO.

9. AGATA. Divinity worshipped at Uji, and who is believed to cure venereal diseases.

10. AGNI DEVA. Fire divinity, One of the Twelve Deva Kings (Jiu ni Ten) q.v.: KWATEN 火天.

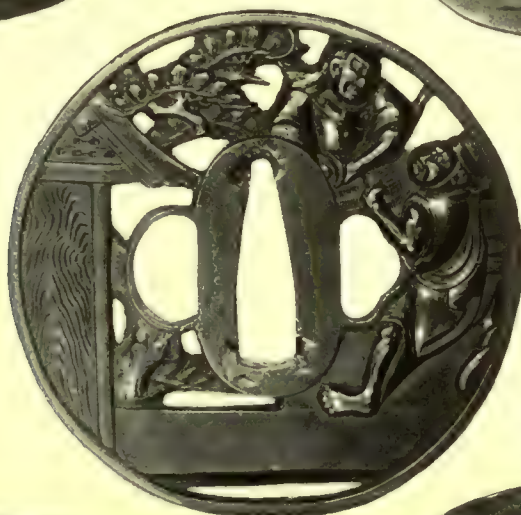
11. AGONAOSHI JIZO 顎無地藏 or Jizo who has no jaw. Divinity worshipped at a temple in Oki as a jaw healer, because in one of his previous lives he tore away his lower jaw. Prayers are addressed to him to cure toothache, another remedy consisting in using *Yanagi* chopsticks (q.v.) (Hearn).

12. AIKIO 愛敬 or SEGON or KWANZEON BOSATSU, one of the sons of Bente, shown with a bow and arrow, transformation of Avalokitesvara.

13. AIKU 愛駒 The concubine of SATO TADANOBU (q.v.).

14. AIR CASTLE (Shin Kiro) 唇氣樓 The Castle of Riujin the Dragon King of the Sea, appearing in the clouds (See Story of Bimbo).

Mirage caused by the breath of a clam rising above the waters, and accordingly represented, either as a group of small buildings inside the partly open shell of a clam, or as a castle rising in the clam's breath. Sometimes called



ABE NO NAKAMARO (1.)

ASAHINA AND SOGA (M.G.)

AMATERASU (H.L.R.)

ADACHIYAHARA (1.)

ASAHINA SABURO (A.)





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the Clam's dream. The mirage is called *Shin Kiro*, and as an allusion, the personages in Hokusai's fairy tale *A Shin Kio* have huge shells instead of heads.

15. AISEN MIYO O 愛染明王 Transformation of ACHALA the Insatiable or the Indomitable. God of love, although represented with a fierce expression, three eyes, a halo, and six arms.

16. AKAHITO (YAMABE NO) 赤人 [山邊] One of the celebrated poets, sometimes classed amongst the six, lived in the eighth century, and has been deified as God of Poetry.

17. AKAMBE アカンベイ A child's game sometimes performed with a mask of Okame or some other Nô character, corresponds with "Do you see any green in my eye?" (Compare Bekkako).

18. AKECHI 明智 (See ODA NOBUNAGA).

19. AKOYA 阿古屋 A famous courtesan of Gojyo, near Kyoto, who having been the mistress of the Heike captain KAGEKIYO, (q.v.) was suspected of having given him refuge, when he had to flee for his life, after Yoritomo's army had defeated the Taira clan at the battle of Dan no Ura (1185). Torture failing to bring any information from Akoya, one of the Magistrates, HATAKEYAMA SHIGETADA, had her brought into court one day in her best attire, and after reproving her for her obstinacy, commanded her to play on some musical instruments: a *Koto* and a *Samisen*, much to the indignation of his colleague IWANAGA. The girl improvised a short poem containing a play on the words *Kage* and *Kiyoki*, and by her masterful performance convinced him of her innocence, because, as he remarked "fine music can only be played with a pure heart."

20. AKUBO 悪坊主 (AKUBÔZU) "Nô" character representing a wicked priest, he wears a coarse beard, and carries a halbert.

21. AKU HACHIRO 悪八郎 Celebrated warrior, who defended the castle of Takasagu, fortified by Hata Kokuzaemon, against the attacks of KURO IYEMITSU. He threw upon the besiegers a rock, so large that fifty ordinary men could not lift it, and so crushed to death many warriors, then uprooting a tree,

## LEGEND IN JAPANESE ART.

the trunk of which was nine feet long, he executed a sortie single handed against the enemy.

22. AKUMA 悪魔 (TOORI AKUMA), One of the many Ghosts or Goblins with sword in hand, a huge head and flaming eyes. *Akuma*, or *Ma* are synonymous and mean evil spirit. One day, a nobleman drinking sake on the verandah of his house saw the *Toori Akuma* floating towards him in the sky, with a naked sword in its hand. Frightened by the hideous apparition he hid himself under a *tatami* (mat), and peeping, saw the goblin enter the next house. Hearing a terrible uproar he went to enquire, and found that his neighbour, thinking to kill the *Toori*, had slain his wife, his children and his servants.

23. AKUSEN 偃佺 (WU TS'UEN), One of the Taoists Rishis of the Chinese, shown as a wild looking hairy man, clad in the usual leaf dress and eating pine cones. He is said to have lived 300 years, gathering simples in the mountains. Once he offered pine cones to the Emperor who refused to partake of this food, but those who accepted the Sennin's diet attained everlasting life. He used to wear his hair very long, and could run as fast as the swiftest horse.

24. AMAKURIKARA, Abbreviated form of AMARIO NO KURIKARA [俱利伽羅] RYO. Name of one of the Dragons, and sometimes engraved on swords, or wrapped around scabbards as in the *Amagoi ken* of the celebrated Kobodaishi (q.v.). *Amario*, meaning rain Dragon, and *Kurikarario*: Dragon entwining a sword.

25. AMANGAKO (Utatesa : Sadness), one of the demons. See Koshin.

26. AMA NO GAWA 天の川, The Heavenly River, the Via lactea, also called Tenga, or Ginga, the Silvery river. See the Stories of Wu Un Jin, Chan K'ien, and of Kengiu and Shokudjo (The Spinning Maiden) and the Bridge of Birds (TANABATA).

27. AMA NO KAGU YAMA 天香山. The mountain in Yamato where the angel hung up her clothes in the story of Hagaromo (q.v.).

28. AMARIO 雨龍, Rain Dragon.

## LEGEND IN JAPANESE ART.

29. AMATERASU 天照皇太神. The "Heavenly Shiner." The Sun Goddess and legendary ancestor—or rather ancestral divinity—of the reigning dynasty of Japan, born of the left eye of IZANAGI. Suffering from the insults of her brother SUSANO O, she retired into a cave, casting darkness over the world and closed the opening of the cave with a rock. OMOHI KANE NO KAMI then had a mirror eight feet in diameter forged by AMA-TSU-MAURA, and also a string of five hundred jewels, which were suspended in front of the cave as peace offerings. Then AME-NO UZUME-NO MIKOTO, arrayed in a somewhat immodest garment of tree branches, began a frantic dance outside the cave till the eight hundred myriad deities burst into a huge roar of laughter. Amaterasu, slightly opening the door, asked what was the meaning of this rejoicing, Uzume replying: We are glad because there is a deity more illustrious than your Augustness. Meanwhile the mirror was pushed nearer to the Goddess, who beholding her own image came out of the cave, and whilst AME-NO KO-YA-NE closed back the cave, TAJI KARA drew across her back the rope of rice straw to prevent her returning to the cave.

To the Sun Goddess were reserved certain parts of the sea shore, on which fishing was strictly prohibited. In the VIIIth century, a samurai retainer of Yamabuki Shogen of Tamba, fled to Tsu, after his master had been murdered by some traitor. He took with him his master's daughter whom he married, and changed his own name to Heiji. Poverty however beset the couple, and the man violated the prohibition mentioned above. He was found drawing his nets from the sea, and buried alive on the sea shore. His grave is still shown at Akogi-ga-Ura, and the name of the place has been bestowed upon a popular dramatized version of the story.

Amaterasu O Mi Kami is also called Tenshoko Daijin; Shimmei, and Daijingu.

Students of comparative folk-lore may see a curious parallel between the retirement of the Sun Goddess in the cave and the Greek myth in which Zeus conceals Dionysios Dithyreites from his consort Heré in a deep cave. It is also interesting to note that Japanese mythology recognizes a Sun Goddess and a Moon God (Susano-ō), in contradiction to the Greek and Roman myths, but in agreement with the Egyptian, Aryan, and Norse legends.



## LEGEND IN JAPANESE ART.

30. AME NO MINAKA NUSHI 天御中主. According to the Kojiki, the God standing in the centre of the world before the creation, the *Nihongi* name him Kuni Toko Tachi no Mikoto. He is the ancestor of the creative couple (Izanagi and Izanami), who followed sixteen generations later.

31. AME NO TAJIKARA WO NO KAMI 天手力雄神. The strong God who rolled back the door of the cave after Amaterasu had been decoyed out of it by Uzume's dance.

32. AMIDA 阿彌陀 (Endless life), the Buddha Amithabha, who with Kwannon, presides over the paradise of the West. Chief Buddha of the MONTO (SHIN) Sect.

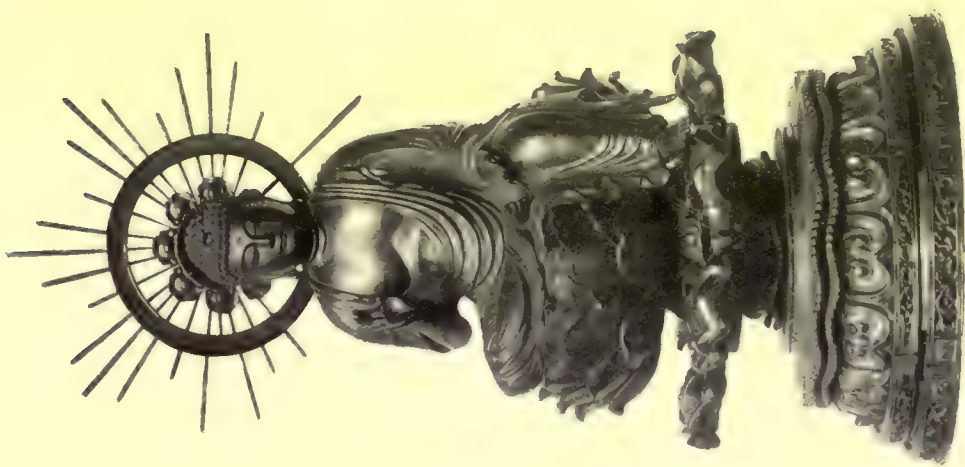
33. AMOSHA VAJRA 不空金剛 [阿闍梨] (See Fuku Kongo).

34. ANAN (ANANDA) 阿難, also called TAMON, a cousin and the youngest of the disciples of Gautama the Buddha, believed to have been endowed with a wonderful memory and who remembered the whole of the Buddha's sermons.

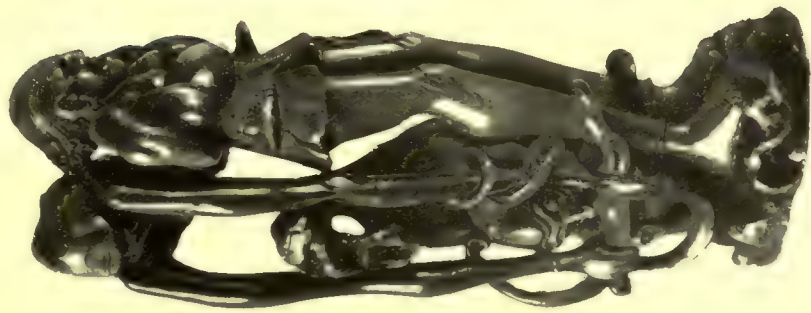
35. ANCHIN 安珍. A Yamabushi, wandering priest of the Shugendo sect, victim of Kiyohime (q.v.).

36. ANKISEI 安期生 of Roya-Fukyo was a well known drug seller whom the people of sea shore called Senzaiko (Prince Thousand Years). He was kept speaking for three nights with the Emperor Shiko of the Shin dynasty, who offered him untold wealth in gold and brocade, but the sage went away and left all the presents at a place named Fukyotei, with some jewelled red shoes, and a few books.

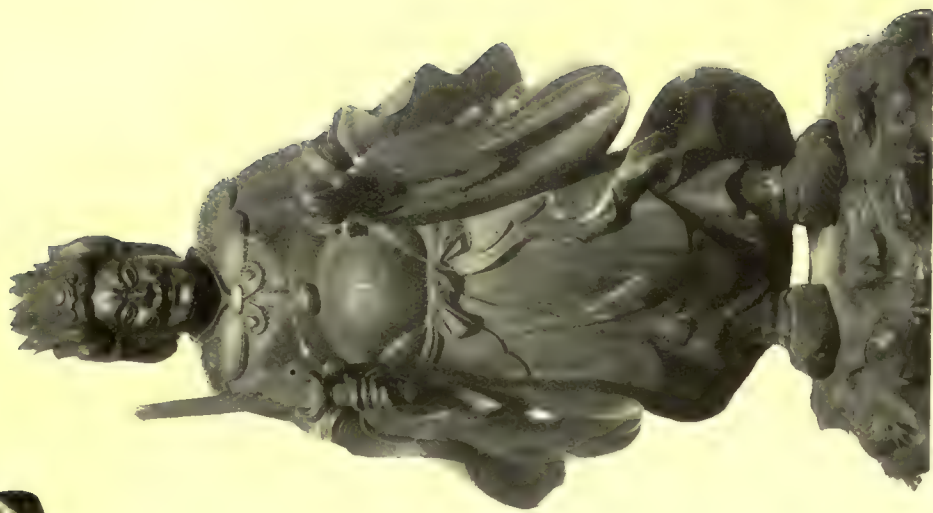
37. ANTOKU TENNO 安徳天皇. Grandson of TAIRA KIYOMORI. This child Emperor was overthrown when five years old by the Minamoto clan, and replaced on the throne by his brother Go TOBA. He was carried away by his grandmother NII NO AMA to the temple of Itsukushima, where the priests gave him a fan with a red disc, which was supposed to be the soul of the Emperor TAKAKURA (A.D. 1169-1180). Later in 1185, this fan was nailed to the mast of the



AMIDA (1261)



THE THREE APES (1718)  
ASHINAGA AND TENAGA (Ct.)



AGNI DEVA (1660)





## LEGEND IN JAPANESE ART.

Taira ship at the battle of DAN-NO-URA, where Nii no Ama, and Antoku jumped into the sea and were drowned. (Compare the story of Luh Siu Fu, who, defeated by Kublai Khan, jumped into the waves with the boy Emperor, last representative of the Sung dynasty of China.) See YOSHITSUNE and NASU YOICHI NO MUNETAKA. He was thereafter popularly believed to have been deified, and worshipped under the name Suitengu.

38. ANDO ZAEMON SHOSHU 安藤左衛門聖秀, One of the retainers of Hojo Takatoki, the last of the Hojo family of regents of Kamakura (1312-1333); and uncle of Nitta Yoshisada's wife (q.v.).

## ANIMALS.—MYTHICAL.

39. According to the generally received opinion, the mystic animals are shown, the male with the mouth open, to represent the letter A, initial of the Sanskrit alphabet, the female with the mouth shut, representing the last letter Ñ of the sacred alphabet. This however does not agree with the carved wooden *Shishis* guardians of the Temples Yasa ka and Yakushiji, figures of which are given in the *Nihon Kogio Shi Taisho Zu*, and in the *Kokkwa* (177). These figures dating from the thirteenth century present the reverse combination of features.

The mystic animals are also embodiments of the *Yin* and *Yang* doctrine of Chinese philosophy; besides the Chinese Lion or *Karashishi* (q.v.), the monster most often represented as a Temple guardian is the Korean dog: *Koma Inu*, with two horns, and sometimes the *Tama* on its head, but lacking the curly mane and tail of the *Karashishi*, which are replaced by straighter and less ornamental appendages. Descriptions will be found in their alphabetic order of the various Dragons, Kirins, *Karashishi*, the Howo bird, Tanuki, the Fox *Kitsune*, the Tiger *Tora*, *Namazu*, Baku, Takujiu, Kappa, Nuye, Kamaitachi, Minogame.

To this list must be added the Suisai (See Kirin).

The Kecho, gigantic bird killed by Hiroari (q.v.); the Hakutaku, figured by Yanagawa Shigenobu, appears identical with the Takujiu (q.v.), apparently through a mistake.



## LEGEND IN JAPANESE ART.

HIYAKUDORI, the two-headed bird, with a body like a bird of paradise, and two long tail feathers, represents in popular imagination the emblem of faithful love, embodying the spirits of Kompachi and Komurasaki.

From the Chinese have also been taken the two-headed pig, or sow, with the second head in lieu of tail; the two-headed snake, one of which was killed by Sze ma Kwang, and of which a strange specimen exists in a *Netsuke*, in the collection of Mr. W. L. Behrens: the two heads have taken the appearance of witches heads with the regular *Hannya* mask, and the scaly body of the creature is wrapped around the trunk of a man. It has been suggested that this curious piece may refer to the story of Nukwa (Jokwa) or to that of Ippen Shōnin (q.v.), but without certainty.

Cobras with multiple heads, so common in Indian Art may have inspired the story of the eight-headed snake or dragon killed by Susanoo no Mikoto. A snake several hundred feet long is sometimes depicted, as in the *Houncho Nen Dai Ki Dzi* rising amongst warriors whom he swallows, with their horses and armour, it is called the *Tani*, and in the book quoted is depicted with its spirit: a warrior issuing from a burial ground. It is the ghost of Tamichi (367 A.D.) who was killed in Yezo by a poisoned arrow.

Amongst Monkeys, SONGOKU, the companion of Sanzo Hoshi comes first, with the boar CHOHAKKEI, a four-headed monkey is described by Chinese writers as an omen of forthcoming flood.

Fishes of mythical character appear to have been credited with medicinal properties. Anderson mentions the dog-headed fish, which cries like a child, as a sure cure against madness; and the fish with one head and ten bodies, whose flesh is a preventative of boils.

Many animals were endowed with magical properties, such as the snake, frog and slug (see JIRAIYA), the dog of Hanasake jiji, the acolytes of Sanzo Hoshi, some cats, the invisible *Kamaitachi*, the *Mukade* or centipede (see Tawara Toda), the newt used as a charm, some are believed to exist in the Moon (Hare), in the Sun (Three-legged Crow), in the Milky way (Tiger of a thousand years).

Nearly all the mythical animals are familiars of Sennins, and as such will be found under Emblems.

## LEGEND IN JAPANESE ART.

Semi-human creatures may also find place under the heading of Mythical Animals, while the anthropological freaks described in all seriousness in the *Wakan Sansai Dzu Ye*, and illustrated in Hokusai's *Mangwa* have been placed under Foreigners (mythical) because they are described by the Chinese as people from foreign lands.

Descriptions will be found further of the Gario, the Ningyo, Mujima, Tennin, Tengu, the latter perhaps derived from the mythical inhabitants of Futan, which are pictured with wings, beak and feathers on a human body (depicted under the name *Umin*, by Hokusai).

40. APES 三正猿. The three mystic Apes (SAMBIKI SARU) are the attendants of Saruta Hito no Mikoto or Koshin, the God of the Roads, they are:

MIZARU, with a hand over his eyes, who sees no evil.

KIKAZARU, covering his ears, who listens to no evil.

IWAZARU, his hand on his mouth, who speaks no evil.

41. ARHATS (See Rakans). The sixteen disciples of Buddha.

42. ARAKI (MURASHIGE) 荒木, A Samurai whom ODA NOBUNAGA wished to kill. Nobunaga hit upon a scheme which consisted in summoning Araki to his audience, placing himself in such a position that the samurai's neck came in line with the sliding panels separating the audience chamber from the daimio's room, and having the *shoji* slammed together as the man knelt, so as to decapitate him. Araki, however, suspecting the trap, laid his iron fan in the groove, jamming the shutters, and saving himself. Another story says that Nobunaga ordered him to eat many rice cakes (*manju*) which he had threaded on his sword.

43. ARIWARA NO NARIHIRA 在原業平, One of the six celebrated Poets (See NARIHIRA).

44. ASAHINA SABURO 朝比奈三郎, Strong warrior of the XIIth Century, son of TOMOE GOZEN. His prowess and feats of strength are often found illustrated, amongst others his descent to Hades where he browbeat the old hag of the three roads SODZUKA NO BABA; and after defeating the *Onis* in a trial

## LEGEND IN JAPANESE ART.

of strength by neck pulling (*Kubi-hiki*) is entertained as a guest by the King of Hades YEMMA O. He subjugates the Oni of *Kikai ga Shima*, swims with a shark under each arm whilst on a cruise in Chinese waters with the Shôgun Sanetomo, uproots a tree at the battle of Hikkane (1180) and uses the huge trunk as a war club.

The younger of the Soga brothers, Juro Sukenari, had for mistress the woman Tora of Oiso. One evening when he was feasting at her house with Hatakeyama Shigetada and Asahina Saburo, Tora handed the cup to her lover first, instead of Hatakeyama, who was the highest personage in the room. Hatakeyama became incensed at this lack of courtesy, and sought to be revenged. The elder brother, Goro, who was a few doors away, had a sudden idea that Juro was in danger, and went to his assistance. As he opened the door, Asahina Saburo tried to drag him in forcibly, but he stood his ground, and left in the hands of Saburo his *Kusazuri* (shoulder plate of the armour).

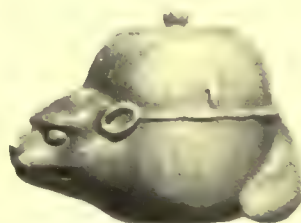
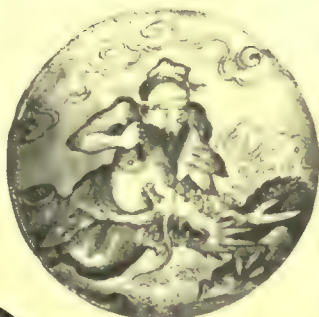
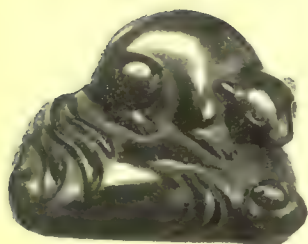
Being entertained at Okuno by a hunting party of Yoritomo's retainers, Asahina demonstrated his strength by lifting a rock seven feet long and throwing it from the edge of the cliff into the sea. Through an anachronism, it has been wrongly stated in some books that a youth of sixteen (Sanada Yoichi) was passing below at the time, and Asahina (who had a grudge against him) sought to crush him with the stone, but the youth received the mass in his hands and forthwith threw it back upwards to Asahina. In the true version the incident occurs between Matana no Goro and Sanada Yoichi. Asahina Saburo is also depicted amongst dwarfs, or breaking a door during the Wada feud.

45. ASAMA 浅間 or KO NO HANA 木花 SAKUYA HIME, The Goddess of Fuji, also called SENGEN.

46. ASAZUMA FUNE 浅妻船, A woman standing in a boat, dressed like Shizuka with flowing robes and long hair hanging down her back. She was the mistress of the fourth Tokugawa Shôgun Iyetsuna, who preferred her company, in endless boating parties, to the cares of government. A poem referring to this preference brought its author, Hanabusa Ichô, the penalty of exile.

47. ASHIKAGA 足利, Family of Shôguns descendants of the Minamoto, who were in power from 1336 to 1573.





TANUKI (J.)  
NINE TAIL BADGER (M.E.)  
ATSUMORI (M.T.)

BAKU (H.T.R.)  
BASHIKO (H.C.I.)

BUMBUKU CHAGAMA (H.S.I.)  
THE MAGIC KETTLE (J.)  
TANUKI NO HARA TSUZUMI (F.H.E.)





## LEGEND IN JAPANESE ART.

48. ASHI ODORI 足踊, A toy, representing a buffoon's antics, a man lying on his back with his feet in the air, each foot carrying a Shishi mask.

49. ASHINAGA (CHOKYAKU) 脚長, long legged men generally shown with TENAGA or long arms. These mythical personages are said to live on the sea shore in north China near Hung Sheung Tree. They live upon fish which the Tenaga catches with his long arms, being the while perched on the back of the long-legged Ashinaga who wades into the sea. They are often met with in various attitudes jointly or separately.

50. ASHUKU 阿闍, One of the GO-CHI-NYORAI, the five Gods of Wisdom and Contemplation.

51. ATAGO (HOMUSUBI) 愛宕, Deity protective against fire.

52. ATAKA (Gate of) 安宅, Place where BENKEI (q.v.) foiled SAYEMON TOGASHI and helped YOSHITSUNE to make good his escape from his half brother and enemy YORITOMO. (*Kan Jin Cho* episode.)

53. ATSUMORI (TAIRA) 敦盛 [平], also named MUKAN NO TAYU 無官太夫 ATSUMORI, son of FUJI NO TSUBONE, and adopted son of TAIRA TADAMORI. He had been left in 1184 when sixteen years old to defend the town of Ichi no Tani, then beseiged KUMAGAI NAOZANE, a general of Yoshitsune's army. The defeat of the Taira was so complete that nearly all had escaped to their boats, and Atsumori was on his way to join them, playing the flute the while, when Kumagai entered by the western gate and heard him. He was on the point of killing the youth when he noticed the beauty of his face and was reminded of his own son. Atsumori would have escaped with his life but for the companions of Kumagai who taunted him for sparing a Taira. The Minamoto general killed Atsumori and sent his head and flute to Yoshitsune. Soon after he became a monk. Atsumori is said to have left a widow, who became a nun and is credited with the invention of the folding fan, by the refreshing use of which she cured the Abbot of a temple, of a malignant fever. This invention is however attributed also to a fan maker of 670 A.D. (See FANS.) It is worth noting that Atsumori's teeth were blackened, a custom which then applied to young nobles

## LEGEND IN JAPANESE ART.

of both sexes. (See also Kumagai Naozane.) A fanciful version of the story of Atsumori forms the subject of the popular play *Ichi nō Tani Futaba Gunki*.

54. AUSHASHIMA 牛島 (Burning Head) or Ushijima, a divinity shown with an Axe or a Dorge in its left hand, and with its left leg raised (Buddhistic).

55. AWOTO SAYEMON FUJITSUNA 青砥左衛門藤綱, a retainer of Hojo Tokiyori famous for his wit, and particularly for the loss of ten small coins in the Nameri gawa. (See Lost Cash.)

56. BADGER (TANUKI) 狸, the Racoon faced Dog (*Nyctereutes Procyonides* or *Viverrinus*) is one of the animals credited with magical or supernatural powers. As a Goblin it is a peculiarly mischievous creature taking all sorts of disguises to waylay, deceive or annoy wayfarers. Standing by the road side on its hind legs it distends its belly (or rather Scrotum) and striking it with its fore-paws uses it as a drum *Tanuki no hara tsuzumi*; wrapped in a kimono, it begs like an itinerant monk, waylays folks at night across paddy fields, causes fishermen to draw up their nets empty and only laughs at their misfortune. When in priestly disguise it is called TANUKI BOZU. It is often met with represented wrapped in lotus leaves and with a lotus flower doing duty as a hat, carrying in one paw a bill for saké; also, with distended scrotum, *Hachi jo jiki* (8 mats wide) *Kintama* as a *Kimono*, or as a means of smothering a hunter. Amongst classical Tanuki stories, see the lucky tea kettle (BUMBUKU CHAGAMA) and the revenge of the Hare (Story of KACHI-KACHI YAMA).

The Shogun IYASU has been irreverently nicknamed "*The Old Badger*." (FURU TANUKI.)

A trinity of pot bellied personages sometimes met with, shows Tanuki in company with the FUGU fish and the fat, hilarious God of Luck, HOTEI.

57. BAG OF HOTEI 布袋 (See TAKARAMONO), the bag of precious things.

58. BAG OF PATIENCE 堪忍袋. An invisible bag, in which a man who suffers a wrong is supposed to hide his mortification. Used as a model for Netsuke, with the word Patience 堪忍 written on it, and the owner tying it up.

## LEGEND IN JAPANESE ART.

59. BAGEN 馬元. (See GAMA SENNIN.)

60. BAKEMONO 化物. Generic name for GHOSTLY GOBLINS, Bakemonos are shown without feet, and with long straight hair, BAKEMONO TOFU is the goblin seller of bean cake who goes about after midnight and with whom it is fatal to hold conversation.

The BAKEMONO TORO is a lantern shown at the temple of Futaara in Nikko, to which it was presented in 1292, by Kanuma Gonsaburo. It used to take human shape and attack the passers-by, until a plucky warrior instead of flying away struck at the Bakemono with his sword, inflicting a deep cut to the top of the lantern.

GUMBARI NIUDO, is the New Year's eve ghoul.

HITOTSUME Kozo, with one eye only, a large hat on his head, carries a ball of fire in a sieve.

KAKUREZATO, a blind old man, with a knotted staff, whose business it is to carry bad people to Hades.

KAZANE NO ENKON 累の怨魂. The ghost of Kazane, depicted as a female with large round face, touzled hair and sometimes biting the blade of a curved knife. She was a jealous wife who was murdered with a scythe by her husband, Yorimon, and then thrown in a river. Her husband married again after his crime, and the ghost of the murdered woman haunted him and his new wife night and day, until the monk Yuten Shônin (q.v.) prayed for the disappearance of the ghost. In Hokusai's *Mangwa*, she is represented with one eye shut (symbolical of the moon) and the other open (symbolical of the sun). His pictorial treatment of the legend is, however, different in his illustrations to the *Shin Kazane Gedatsu Monogatari* of Bakin (1807) a general description of which has been given by the Goncourts.

O KIKU 菊女の幽霊. The Well Ghost, popularly called *Banchô Sarayashiki* (Plate-house of Bancho) from the name of the street in Tokyo, though is supposed to have originated at Banshu in Harima. It forms the subject of a play, Aoyama Tessan (Shuzen) was a Hatamoto, and the possessor of ten pieces of precious plate received from the Dutch, the keeping of which was entrusted to a maid, O Kiku, who steadfastly refused to accept Aoyama's love. In course of time the desperate



## LEGEND IN JAPANESE ART.

soldier hid one of the plates, and suddenly ordered O Kiku to produce the whole. A hundred times she wearily counted them, but could only find nine. Aoyama then suggested that if she became his mistress he would overlook her supposed carelessness. She refused and he killed her, throwing her body into an old well. Since then her ghost visited the place, counting one—two—three . . . . nine! finishing with a heartrending wail, until Mitsakuni Shônin exorcised the well. In Mitford's version, the woman is said to have actually broken a plate, and being imprisoned by Aoyama, she managed to escape and threw herself in the well. The ghost issuing from the well faces the picture of Kazane in Hokusai's *Mangwa* (Vol. X).

MIKOSHI NIUDO, bald headed, pulls its tongue and lolling it about, looks over screens.

MITSUME KOZO or MITSU ME NYUDO, short necked with a long hairy face embellished with three eyes, one of which is in the centre of the forehead. Sometimes depicted as the ghost of the Palace of SOMA, frightening a court lady.

TOORI AKUMA, hideous flying goblin.

ROKUROKUBI with a long neck is occasionally shown as a female with three arms, often the male and female are depicted together.

UBUME, the old woman of the under world, who comes with a child in her arms and beseeches the passer-by to hold the infant a while and then goes away. The weight of the child increases by degrees, taxing the strength of the good-natured individual, and finally drops to the ground in the shape of a huge boulder. This adventure is related of Urabe Suyetake, retainer of Raiko.

As a parallel to the *Ubume*, note the myth of the old woman of Müggelsberger in Altmark near the Teufelsee. She is seen in the form of a beautiful fair girl combing her hair who wishes to be set free from the enchantment which binds her to an underground castle:—the only way to do so is for a man to carry her on his back round the church three times without looking backwards albeit strange sights and hideous beasts surround the rescuer, and the woman will grow heavier as the task proceeds until the man drops.

YAMA UBA, the mountain nurse is another female goblin, occasionally

BAKEMONO



GHOST (A.B.)  
MITSUME KOZO (I.B.)  
GHOST (W.L.B.)

GHOST (H.S.T.)  
KAZANE (O.C.K.)

OKIKU (H.S.T.)  
CAT OF NABESHIMA AND ROKUROKUBI (M.G.)  
BADGER GHOST (H.L.B.)  
MIKOSHI NIUDO (G.H.V.)



## LEGEND IN JAPANESE ART.

described as having a mouth under her hair, the locks of which transform themselves into serpents, or catch small children, upon whom the Yama Uba feeds. Yama Uba (q.v.) mother of Kintoki, however, differed from these.

YUKI ONNA, the woman of the snow, seen in YABUMURA. (See Yuki-Onna).

TANUKI BOZU, the Badger disguised as a monk, KITSUNE BI the Fox fire (Will-o'-the-wisp) are other goblin manifestations. More will be found under FOXES (KITSUNE). All spiders after dark become goblins, namely: *Hiratakumo*, the flat spider, *Fikumo*, the earth spider, *Tenaga Kumo*, the long legged, and *Totate Kumo*, the trap-door spider.

THE NUKE KUBI is a human head that leaves its body after dark. (See Hearn's *Ghostly Japan* and also his chapter on Ghosts in *The Romance of the Milky Way* (1905).

UMI BOZU, the Sea priest, is a huge ghost, rising from the sea; usually shown frightening Kumanaya Tokuzo.

See also: Adachigahara, Abe no Seimei, Akuma, Cat of Nabeshima, Kama Itachi, Raiko, Shutendoji, Watanabe, Tamamo no Maye, and Kappa.

61. BAKOKU 馬銚 (SENNIN) lived in the cave Enka, in the Konron (Kwen-lun), where he served the great sage CHOYO-SOSHI 重陽祖師 while his wife SONSENKO 孫仙浩 stayed at home to compound some drugs. One day, he heard some music, and looking up, saw his wife in the clouds, with two pages with halberts and flags. He wrote a line on the nearest gate and went away. He is depicted as a sage watching his wife riding in the clouds, surrounded with handsome attendants.

62. BAKU 貘, also called SHIROKINA KAMI, from a Chinese character which used to be hung in houses against pestilence, and is still painted on pillows to promote slumber. A mythical animal who feeds on the bad dreams of men, and is invoked by the words: Devour, o Baku! (*Baku Kurae*). It has a hairy head with a long proboscis like an elephant's trunk, two tusks, a spiny backbone, a spotted hide and an ox tail, and it is said that one was once met, which spoke like a man. [Hearn, *Kotto*.] It is presumably inspired by the appearance of the tapir. There appears to be some confusion in Hearn's paper, as he gives the alternative name Hakutaku which usually applies to a different creature.



## LEGEND IN JAPANESE ART.

63. BANYU GAWA 馬入川. River which was formerly called SAGAMI GAWA, though it takes its source in Kai. It owes its new name to the following incident: INAGA SABURO SHIGENARI, retainer of the Shôgun YORITOMO, once celebrated the opening of a new bridge upon this river, in the presence of the Shôgun. Suddenly, a dark cloud arose off the water, accompanied by a storm and the apparition of evil spirits. Yoritomo's horse took fright and jumped into the river, where it died at once. This event took place in the twelfth month of the ninth year of Kenkyu, and to this incident is also attributed Yoritomo's death a short time later.

64. BASEISHI 馬成子. One of the Sennins.

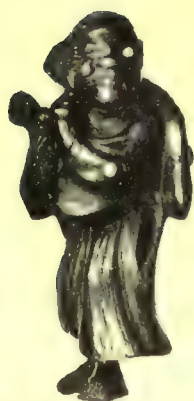
65. BASHIKO 馬師皇. A Sennin, the legendary Chinese physician MA SHE WANG, said to have lived from 2697 to 2597, B.C., at the time of Hwang Ti, and to have been specially skilled in the treatment of horses. He is represented performing acupuncture on the throat of a sick dragon, or carried into the clouds on the back of his grateful patient, whom he had cured by this operation and a draught of liquorice.

66. BATTLES:—DAN NO URA (1186). (See Minamoto, Taira, Yoshitsune.)  
UJIGAWA (1184). (See Ichirai, Sasaki Takatsuna.)  
ICHINOTANI. (See Yoshitsune, Tadanori, Atsumori.)  
ISHIBASHIYAMA. (See Yoritomo, and Sanada Yoichi.)  
YASHIMA. (See Yoshitsune.)

67. BATEISEKI 馬蹄石, or Horse-hoof stone, is a jet black mineral like obsidian in appearance but capable of being cut and polished and made into small objects. Its name is due to the legendary story of it having been formed when the mare of SASAKI TAKATSUNA, plunged into the waters of the lake Dogo in search of her drowned foal, striking the bottom with her hoofs.

68. BEAUTIES OF NATURE. The three beauties of nature are the Moon the mountains, the Flowers in the rain and the Snow on the country.

69. BEGGARS. Amongst picturesque beggars, the most common is *Komuso*, the disgraced *Rônin*, playing the flageolet with a tall basket resting on his shoulders hiding his head, two holes being left



BAIFUKU (*V.L.B.*)

BENTEN (*M.G.*)

BEKKAKO (*A.*)

BAIFUKU (*A.*)

BLIND MUSICIAN (*M.E.*)

KOMUSO (*O.C.R.*)

BELL OF MIIDERA (*M.G.*)



## LEGEND IN JAPANESE ART.

for the eyes, he is depicted almost in every ferry boat, with the *Saru Mawashi* or monkey showman. But in reality the begging monks are probably the most numerous, the *Sennichi Bozu* begs for a thousand days, gathering money to help sick people, the *Namatsu Bozu* begs for some temple, and calls attention by striking together two pieces of wood, the *Takuhatsu* (Begging friar), hails from some buddhist temple, with staff, bronze bell and rosary, to prove his bona fides. The pilgrims to the temple of Kōmpira, called *Kōmpira Mairi* share with the pilgrims of the Nichiren sect to the temple of *Seishōko* (Kato Kiyomasa) a similar occupation, the latter accompany their tramping with the clanging of hand drums and the invocation, *Namu mio ho rengo kio*.—In fact, most pilgrims beg and are called *Junrei*. The *Saimon Katari*, plays the role of a story teller and beggar, and uses a conch shell as distinctive musical instrument. *Gozenno* are blind women carrying *Samisen*. *Kadotsuke* are musical beggars in Tokyo.

70. BEIFUKU or BAIFUKU (MEI FUH) 梅福. One of the Sennins, shown riding on a Howo bird (Phoenix). He was a Chinese governor of Nan Ch'ang (Nansho-no-Jo), who, disgusted with the corruption then prevailing, resigned his post in 14 B.C. and retired to mount Hiko, in Yunnan, where he penetrated the secrets of the genii, and having drunk of the elixir of everlasting life, returned to his native Show Ch'un. After a short while, some genii and a *Lacan* bird (Peacock or Phoenix) swooped down from the skies and carried him away to the Taoists Paradise.

71. BEKKAKO べつかつこ Derisive gesture consisting in pulling downwards the lower eyelids, with or without accompaniment of putting out one's tongue, and often both eyelids are pulled down by the index fingers, while the thumbs are placed in the corners of the mouth. The meaning is the same as in France or in England ("No, you won't or "See my eye"). It is commonly found on representations of boys hiding some object, as for instance, a mask in the AKAMBE Game.

72. BELL OF DOJOJI 道成寺. SEE KIYOHIME (Wrapping of the Bell).

73. BELL OF MIIDERA 三井寺. This bell was hung according to



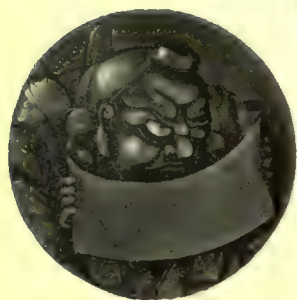
## LEGEND IN JAPANESE ART.

legend, over twenty centuries ago, in the Temple of GION SOJA which the Buddha himself had built. It got into the possession of RIUJIN, the Dragon King, whose daughter OTOHIME later presented it to TAWARA TODA (q.v.). The latter gave it to the temple of MIIDERA in the famous Monastery founded in 600 A.D. by the 38th Emperor of Japan TENCHI TENNO. It was subsequently stolen by BENKEI (q.v.). This bell is five and a half feet high, and its dull surface is accounted for by a legend. In the old days it used to shine like a mirror, but once, a Kyoto beauty beholding the bell, climbed upon it, and wishing aloud that she might have such a fine mirror, began playing her fingers around the reflection of her face, the metal shrank from her touch, leaving a dull corroded surface in place of the fine polish.

The bell is sometimes shown carried over the waves by oni, or represented alone, but more often carried on his back by Benkei, although the burden was nearly half a ton in weight.

74. BENKEI (MUSASHIBO) 辨慶[武藏坊], also called SENNINKIRI. Hero of the twelfth century, whose history has become wrapped in legend. The son of a priest of Kumano, in Kii, he was of so boisterous a nature as to receive the nickname of ONIWAKA (young demon); as such, he is depicted fighting with the Yamabushis, or capturing a huge fish in a waterfall. When seventeen years of age, he started in his career as a wandering priest (*Yamabushi*), and is often represented in that dress with the skull partly shaven, and supporting a small hexagonal cap, or blowing in the conch shell, which forms one of the attributes of that sect, or even inside a huge conch shell, drinking Sake to his heart's content. He grew to a height of eight feet and was as strong as one hundred men; a stone is still shown in the gardens of the temple of Yoshino in which he is said to have driven two big iron nails. Later in his life, he posted himself at one end of the Gojo bridge in Kyoto, and there challenged all comers, reaping a fine harvest of nine hundred and ninety nine choice swords. In vol. XII. of the *Mangwa*, he is depicted attacking the wife of a fencing master with his spear, but the woman (Osono) caught the weapon under her arm, and held it fast, and escaped with her life. One day to complete his collection, he challenged YOSHITSUNE, who, though smaller in size easily beat him, thanks to his very

BENKEI



USHIWAKA (*B.M.*)  
KANJINCHO (*A.*)  
GOJO NO HASHI (*M.G.*)

BENKEI AND THE BELL (*V.I.M.*)

BENKEI AND YOSHITSUNE (*A.*)  
BENKEI IN THE SHELL (*A.*)  
CAPTURE OF TOSABO (*A.*)





## LEGEND IN JAPANESE ART.

thorough training as a swordsman under the tuition of a *Tengu* Sojobo. Benkei then became the most faithful follower of his victor, with whose story his own becomes linked till the end. The fight on the Gojo Bridge is often met with especially on Tsuba, and is sometimes tersely suggested by the simple design of a peculiar bridge post. One of the most celebrated of Benkei's own exploits is the carrying away of the bell of Miidera (see above), which he wanted to take to Hiyeisan, and which he actually took away on his shoulder with the beam still attached, and his paper lantern acting as a balance weight. As soon as Benkei reached Hiyeizan, he began to strike the bell with the other Yamabushis, but the faintest of sounds could only be obtained, like a dismal wail, till under the repeated blows it grew louder and louder, distinctly uttering "Miidera ye Yuko" ("I want to return to Miidera . . . !"). Benkei, in a rage shouldered the bell again, dropped it on the edge of the mountain, and giving it a running kick, sent it back all the way down to the very door of the Miidera monastery. A less romantic version says that he made such noise with the bell for a whole night that the Abbot beseeched him to return it, and he did so, on condition of his being given as much *Miso* soup as he could swallow : a boiler five feet wide !

When Yoshitsune was compelled to escape from his half-brother Yoritomo, by flying from place to place, he determined to seek refuge in the castle of HIDEHIRA the Daimio of Oshu, whence he proceeded with Benkei and two others, in the disguise of Yamabushis. They found their way stopped in Kaga, by a barrier which had been erected at ATAKA (San no Kuchi), and which was guarded by a troop of Yoritomo's men under the command of SAYEMON TOGASHI, who refused to allow them to pass through. Benkei remonstrated with the only result that Sayemon threatened to behead the whole party. Feigning resignation to this fate Benkei and his companions began praying to prepare for death, thus impressing Sayemon, who afraid to blunder, asked whether they had not some proof of their *bona fides*. Benkei seized the opportunity by drawing from his sleeve a roll, which he began to read, taking care not to let Sayemon look too closely at it. The document purported to be a letter from the Abbot of Hōkōji commanding them to collect monies for the reconstruction of the Todai temple of Nara ; Sayemon who according to the *Shaho Bukuro*, was aware of their identity, appeared to be satisfied, when one of his party whispered to him



## LEGEND IN JAPANESE ART.

pointing out Yoshitsune. Benkei, equal to the occasion, swiftly turned, and reviling Yoshitsune for what he styled irreverent demeanour, gave him a stiff beating and apologized to Sayemon for the disgraceful conduct of that young monk, thus succeeding in getting through the gate. This is known as the *Kan Jin Cho* (subscription list) episode. At some previous time, when Yoritomo had sent Tosabo Shoshun to murder Yoshitsune by stealth, Benkei discovered him and brought him to the presence of his master.

He is also shown attaching, by order of Yoshitsune, a notice to the plum tree of Amagasaki, which had been the subject of a poem of the Emperor Nintoku's. Benkei is often represented with seven weapons, swords, bow and arrow, axe, kanabo, etc. Benkei died erect, pierced by numberless arrows, on the bridge of the fortress of Takadachi, in Oshu, at the battle of Koromo Gawa, where Yoshitsune was defeated by Fujiwara Yasuhira in 1189. But legend says that only a dummy was on the bridge, and that he escaped with his master.

75. BENTEN 辨天, also BENTEN SAMA and DAI BENZAITEN 辨才天女, The only female member of the SHICHI-FUKU-JIN or Gods of Good Fortune, she is the Goddess of learning and speech, the transformation of SARASVATI, and her attributes are the Dragon and HAKUJA, the white serpent sometimes shown with the appearance of the former: as an old man with white eyebrows and a crown. She is also the Goddess of Love, and is particularly worshipped at Enoshima, (in connection with this temple, see the Story of Hojo Tokimasa) and in the islands of Chikubushima, Miyajima (Itsukushima).

Benten has fifteen sons: the fifteen youths (*Jiugo Dojii*) Aikio, Hanki, Hikken, Guiba, Inyaku, Jusha, Keisho, Konsai, Kwantai, Sanyo, Sensha, Shusen, Shômo, Tochiu, and Zensai (q.v.)

Benten is variously depicted with eight hands, vajra hilted sword and chakra, rope, axe, bow and arrow, as the Happi Benten, and the Kongo mio Benzaiten, or merely as Dai Benzai ten with the sword and Tama. Her worship replaced that of Itsukushima (daughter of Susano-o), subsequently to the introduction of the Shingon sect by Kobodaishi. (See Anderson and *Butsu Dzo Dzui*.)

## LEGEND IN JAPANESE ART.

Benten is also called Kotokuten (Kung Te) or Goddess of meritorious works and Ako mio-on-ten, Goddess of the marvellous voice.

A popular story quoted by Puini (*Il sette genii della felicità*) says that Bunsho, daughter of Shimmiyosu Daimiojin prayed to Benten to grant her male heirs. One day she gave birth to 500 eggs, and afraid lest some monster might issue from the eggs, she had them placed in a basket and put in the Rinzugawa near by. A fisherman lower down rescued them from the stream, and set them in warm sand to hatch; great was his astonishment a few days later, at finding instead of chicks, a crowd of boys. The poor man asked the advice of the head man, who advised him to seek help from the charitable lady Bunsho, and thus the boys were returned to their progenitor, educated as befitted their station, and their mother was deified.

76. BEN WA 卞和. Chinese sage, shown on one side of a river, with a jade stone, whilst on the other, a Prince looks at him. He brought the stone to the King, who would not believe it was jade, owing to its size, and sentenced him as an impostor, but Benwa stood his ground, and after repeated audiences, convinced the Prince of the purity of the gem.

77. BIDORI. (See the Tongue cut Sparrow.)

78. BIMBO 貧乏. Bimbo was a poor farmer of Hakuzan in Echizen, whose worldly possessions after twenty years of unremitting toil, were barely three-quarter of an acre of land, and who, having no son, wished to adopt a boy. One day, as he was leaving the field, a storm broke out, and lightning fell at his very feet, dazzling him. After many invocations to the Gods, he was starting for home, when he noticed a rosy little boy lying on the ground, whom he picked up and took to his wife. They called the baby RAITARO: The first born of the Thunder God, a Gift from RAJIN. Prosperity followed, and Bimbo changed his name to KANEMOCHI. When Raitaro was eighteen years old, he took the shape of a dragon and flew away towards a castle shaped group of clouds, far away above the hills. When Kanemochi and his wife were buried, their gravestone was hewn in the shape of a dragon. (Griffis).

79. BIMBOGAMI 貧乏神 The God of poverty, attended by the poverty

## LEGEND IN JAPANESE ART.

insect (Death-watch: *Anobium notatum*) or BIMBO MUSHI, the ticking of which betrays the presence of the God. He is black and is the shadow of the white God of riches FUKU NO KAMI. Charms are of very little avail against his presence, but one consists in placing a copper *rin* in one of those bamboo tubes used as fire bellows (*Hifikidake*), and after reciting a magical sentence, throwing the lot out of doors. See the story of ENJOBO. (Hearn).

80. BINGA CHO 頻伽鳥, "Angels," (See GARIO).

81. BINGO NO SABURO 備後三郎, (See KOJIMA TAKANORI).

82. BINSON 閉損. The Chinese paragon of filial virtue MIN SUN who is also named in Japanese SHIKEN. He had a step-mother with two sons of her own, who treated him badly, left him half starving, and clothed in rags. Once when he drove his father's wagon, he was so weak that he could not keep the reins in his hands, and his father discovered the ill use he had to stand. He then proposed to divorce his wife, but MIN SUN intervened saying that it would be better for him to die of cold and hunger than to let his step-mother and two half-brothers be driven away. It is said that the wretched woman reformed her ways.

83. BINZURU 賓頭盧 (JIKAKU DAISHI). One of the sixteen Arhats (Pindola) who broke his vow of chastity by remarking on the beauty of a female, and is accordingly excluded from the circle, and his statues left outside the chancel. Buddha gave him the power of healing, and people go and rub the part of his statue corresponding to the part of their own body which is in need of cure. He is said to have been a retainer of the King Udâyama, and is often confused with Ikkaku Sennin and with Kumé no Sennin.

Binzuru's name is also given as Hatsuratasha in the *Butsu dzo dzui* and various legends relating to him make of this fallen Arhat the Wandering Jew of Buddhism. Indeed its story has been discussed under that title in *Nature* (1895), and later in *Notes and Queries* by Mr. Minakata Kumagusu (1899-1900).

84. BISHAMON TEN 毗沙門天 (TAMONKEN), the equivalent of KÜVERA the Hindoo God of riches, is also the God of wealth in the Chinese Pantheon. He is one of the Shichi Fuku-jin, and also belongs to the Jiu-ni-Ô (Twelve Deva





URUME  
GOBLIN CAT

UMI BOZU  
IGA NO TSUBONE

(Collections of Shozo Kato and the Author)





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Kings), and is shown in full armour, with a fierce expression, carrying in his right hand a small pagoda shaped shrine, and in the left a lance. The latter attribute is responsible for his erroneous description amongst the Gods of war.

Identical with Vaisramana, the Maharajah of the west he is one of the Shi Tenno, and he saved the life of Shôtoku Taishi, in the latter's holy war against the enemy of Buddhism Moriya. According to tradition, Shôtoku Taishi had in his helmet figures of the four Maharajah's, and Bishamon appeared to him in battle as a venerable old man.

85. BLIND MEN, earn their living as Shampooers, money lenders and musicians. When addicted to the first occupation they are called Amma San, and they form an unending theme for funny carvings or other artistic presentment, either single with a huge sponge, or in pairs with all their working paraphernalia, their whistles and sticks, or at work on a patient, and often in humorous groups.

Blind men feeling an elephant is a common subject, and there is a story that once an Indian elephant having been brought to Japan, a party of blind people went to feel it, and could not agree in their opinions of the nature of the monster, finding it like a dagger, a snake, the trunk of a tree, as they touched the tusks, the trunk or the legs of the animal. And a moral is deduced therefrom, not to judge of anything on the impression caused by parts only, instead of the whole. The patron of the blind is KAGEKIYO, and their headman holds an official diploma and the title *Kengyo*.

86. BOEI 茅盈 (SENNIN), ascended to heaven in a cloud, in the fourth year of Shogen, in the reign of Sen of the Kan dynasty. His brothers KI-I and SHIKWA then resigned their respective governorships of Suikwa and Bui, and went to the eastern mounts where he instructed them, (sitting on a cloud).

87. BOKKO 木公 (SENNIN), controlled the inhabitants of fairyland and superintended the magic of the world. He is represented standing on a terrace from which on the day of Tei-U, he looked over Tenko.

88. BOKU-O 周穆王 (See MUHWANG). Fifth sovereign of the fifth dynasty of CHOW in China, reigned from 1001 till 947 B.C., and his history is shrouded in legend. Two episodes are most often chronicled; one his journey to

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visit Sei Wang Mu (Seiobo) in the Kwen-lun mountains when but seventeen years old, the other his expedition against the tribes of Southern China, in a war chariot driven by Tsao-Fu, and the eight horses of which carried him "wherever wheel-ruts ran or hoofs had trodden." These eight horses are also fairly often met with in Japanese art.

89. BOMO 茅 椽 or MAO-MENG of Kanyo, one of the Sennins, shown standing on the head of a dragon, was a servant and pupil of Kikoku Sensei. He went to mount Ko, and was carried to heaven by a dragon on the day of Koshi, the 9th month, the 30th year of the beginning of the Shin dynasty.

90. BOKUSHI 墨 子 of So, noticed in his sleep that a man from mount Sayu was reciting books, and heaping clothes upon him. Once he watched and when the stranger came he asked him whether he was the spirit of the mountain, and if so to teach him the secret of immortality. The stranger consented and gave him a sacred book.

He is depicted rising from his bed to greet the spirit.

91. BRIDGES—See :—

Banyu Gawa,	Gensuke (Matsue Bridge),
Ichirai Hoshi,	Kakudaitsu
Seta Bridge, and Tawara Toda,	Rōhan
Benkei (Gojo Bridge),	Tanabata.

In Chinese romance, the LAN K'IAO 藍 橋 or INDIGO BRIDGE ON CH'ANG NGAN is famous and emblematic of faithful love, because, once Wei Sheng Kao, having been given an appointment under the bridge by a woman, was overtaken by a sudden flood, but let himself be drowned clasping a pillar rather than abandon his tryst, and the Sennin P'ei Hang under the Tang dynasty, fell in love with a girl who lived near that bridge, and of whose name he had once dreamt. The Sennin had however, to spend a month in search of a jade mortar and pestle for the girl's mother, before the wedding could take place.

92. BUGAKU 舞 樂 or SAREGAKU, a warrior dance, anterior to the Nō. Amongst other books see *Bugaku-no-Zu* (1840) by Takashima Chiharu.

93. BUJUTSU (CHO-) 無 恤 (See Yojo).





BISHAMON (G.H.N.)  
BUTTERFLY DANCE (W.L.B.)  
BISHAMON (W.C.I.)

BOMO (W.L.B.)

BUWO (W.L.B.)  
BUSHISHI (W.L.B.)  
HORSES OF BOKUO (A.)





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94. BUNGORO 文五郎 (DAIGOZAN-). The son of BUZAYEMON, born at Murakami in 1788, weighing then  $3\frac{3}{4}$  kilogs, he grew to two feet high by the time he was nine months old, and as a monstrosity was daily paraded in the procession of wrestlers before the beginning of their matches (or *Dohyo-iri*). It is sometimes quoted as an illustration of a large but weak thing, like the big trunk of the *Aralia Edulis* aimed at in the Japanese proverb "*Udo no Tai-boku*." (Stenackers).

95. BUNKI MANDARA 文龜曼陀羅. When CHUJO-HIME 中將姬 daughter of Toyonari Fujiwara became a nun, in 763, at the monastery of Tayema Dera she prayed ardently that the Boddhisatvas might appear to her in the flesh. At last they granted her prayer, and in a night one of them weaved before her, with lotus fibres, a picture of Paradise, fifteen feet square, in a room nine feet wide.

96. BUMBUKU CHAGAMA 文福茶釜. The Lucky Tea Kettle.

This is one of the Badger stories and relates to an old tea kettle, the property of a priest of the temple of Morinji in the town of Tatebayashi near Tokyo. One day as the priest was putting the kettle on the fire, he suddenly saw four legs appear at the bottom, the spout change into the neck and head of a badger, and a long bushy tail shoot out at the back. The kettle also became covered with hair, and assuming the shape of a badger, started running round the temple. After a difficult chase it was secured, and placed in a box, where it resumed its normal shape. The priest sold it for twenty *rin* to a tinker who, waking up in the night saw the kettle walking about the room. On the advice of a friend he started as a showman to exhibit this accomplished kettle, and after making a fortune, took it back to the temple, where it was laid amongst the treasures.

97. BUNSHO 文蕭. The Chinese Sennin WEN-SIAO, generally shown with his wife SHINRETSU (Ts'AI LWAN), daughter of the paragon of filial virtue Wu Meng; both of them riding tigers which carried them to heaven.

98. BUSHISHI 武志士. The Sennin WU-SHI-TSZE, generally shown ascending to heaven on an open scroll, as he was wont to ride on a magic blue scroll wherever he pleased.

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99. BUTTERFLY DANCE. A woman's dance performed with butterfly wings attaced to the shoulders. Its invention is often attributed with that of several other dances to the Chinese P'AN FEI, "in whose footsteps grew the lilies."

100. BUWO 武王 (WU WANG). Founder of the SHU (CHOW) 周 dynasty, who in the semi-legendary period (1069 B.C.), led the revolt against SHO (SHANG). At the battle of Bokuya the opponent general Hosō, cut him down with a spear, but was put to flight by a golden dragon with eight claws. Hosō was captured by Sangisei and Nankinwatsu, but Buwo granted him his life on account of his bravery. When however he saw the troops of Sho defeated, Hosō beheaded himself.

101. CARP 鯉 (Koi). Often represented leaping a waterfall, in allusion to a Chinese story of a sturgeon of the Hang-Ho, which having swam up the river, crossed the rapids of Lung Men (Dragon Gate), on the third day of the third month, and itself became a dragon.

The carp is an attribute of Kinko, Ebisu, Kensu.

102. CASH. Copper cash strung together are often seen as netsuke. When fifteen, they represent the customary offering to the Gods of fifteen new coins, made at the time of every new issue from the mint.

Sixteen are emblematic of the sixteenth day of the sixth month, when from old times sixteen cakes were eaten as a charm against pestilence; poor people who could not afford sixteen cakes, had sixteen cash worth, and in memory of the introduction of the *Kago Tsuho* (Chinese copper cash) in 1244 by Go Saga Tenno, the day is called *Go Kajo*.

103. CASTLE (See AIR CASTLE).

104. CATS 猫. Japanese cats are like Manx cats, with stumps instead of tails, and a long tailed one is accordingly credited with supernatural powers (See the story of O Torō, the goblin Cat of Nabeshima). Cats of three colors are called *Mike-Neko*, and are considered lucky, especially by sailors, who believe them capable of keeping the *O Bake* (Honorable ghosts) away. If a cat is left

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with a dead body, the corpse will get up and dance. At the time of Buddha's death (*Nehon no Shaka*) all the animals wept with the exception of the Cat.

One meets sometimes with representations of two cats, one male and one female (*O-han Chio-e-mon-o-michiuki*) representing the story of two lovers who eloped, and were transformed into cats. The *Neko Bake* was an old cannibal woman haunting the old houses of Okasaki on the Tokaido road.

*Maneki Neko* is the Beckoning, bewitching kitten.

A story of two cats is given in Mitford's tales. A man had a daughter who was continuously followed by an old tom cat, and thinking the tom might be somehow in love with his daughter and trying to cast a spell upon her, he decided to kill him. But at night, the cat came and told him that really it was an old rat living in the loft which was in love with the girl, and he dogged her footsteps to protect her. He further advised him to borrow a cat named *Buchi* belonging to some Ajikawa man, so that with its help they might kill the rat. The old man followed the cat's advice, and during the same night was awakened by a great noise, to find that the rat was nearly too strong for the two cats. He thereupon, cut its throat. The two cats however, soon died of their wounds, and were buried in the temple.

NABESHIMA NO NEKO 鍋島の猫. One of the Daimios of Hizen had a favourite named O Toyo, who one night was killed by a large cat, the brute burying her thereafter in the gardens, and assuming her shape, to harass the prince, whose life ebbed away day by day. His councilors decided that a guard of a hundred men should every night watch his sleep, but this proved ineffective, as they were driven to sleep irresistibly towards the ninth hour. It was then decided to get the priest Ruiten of Miyo-In to recite prayers, with a view to curing the prince. One night, this priest noticed a soldier praying to Buddha, and on enquiry, found that he was praying to the same end as himself, because being of too small a rank, he could not be allowed to watch in the Daimio's room. Ruiten arranged that this very loyal Ito Soda should watch that same night. At the usual time, all the retainers succumbed to that strange slumber except Ito, who, as he felt sleep overcoming him, placed on the mats a square of oiled paper, and dug his *ko-katana* in his thigh, turning it in the wound



## LEGEND IN JAPANESE ART.

as sleep grew upon him. O Toyo's double, came and expressed her surprise at this loyal spirit, but thanks to his watchfulness she was unable to harass the prince, either then or during the following nights. She then desisted from coming into the room again, and thereafter the men did not feel this overpowering sleep. Ito expressed his opinion that this was proof of the apparent O Toyo's witchcraft, and induced Isahaya Buzen, the Daimio's chief councillor, to set an armed watch around the castle whilst he went to attack the witch in her own room; when after fighting him for some time with a halberd, she took the form of a huge cat with two tails, and escaped, to be later caught amongst the mountains.

105. CATFISH 鯰. (See NAMAZU), EARTHQUAKE FISH, *Fishin uwo*.

106. CHA NO YU 茶の湯. Reduced to a bare definition, the *Cha no yu*, tea ceremony, consists in the meeting of several guests in a room of simple construction, to partake each of a sip of a cup of tea specially prepared by their host, in a solemn manner, according to certain intricate rules.

The tea plant was imported from China in the VIIIth and IXth centuries by Dengyo Daishi and Kobodaishi, but its cultivation, though encouraged by Saga Tenno, did not flourish until the XIIIth century, when Yeisai attempted to convert the Shôgun Sanetomo to its use in place of the intoxicating liquors to which this ruler was addicted. Shortly after, a Buddhist monk brought from China a complete set of utensils then used in preparing the ordinary tea infusion, and these impliments became the property of the famous Ashikaga Takauji. By that time the plantations of tea trees made in Seburiyama by Yeisai (Senko) and his friend Myo-ye in Uji, had prospered, and when tea drinking became fashionable amongst the leading classes, Shuko, priest of Shomiyoji, was entrusted by Yoshimasa with the drafting of a code of rules to be observed in the preparation of tea. It was Shuko who introduced the method of grinding the tea to a powder, a practice which is followed to this day, and has received the name of *Ma cha* (powder tea).

Kitanuki Dochin and Takeno Showo followed Shuko as tea experts (*Chajin*), and their pupil SEN NO RIKIU became attached in that capacity to Oda Nobunaga, and later to Toyotomi Hideyoshi.

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Rikiu codified the rules of the *Cha no yu* to a greater nicety of detail than his predecessors, and, perhaps owing to the depleted state of the country after long internal wars, perhaps also from purely æsthetic motives connected with the highly religious associations of the *Cha no yu*, he decreed that the utensils were to be without intrinsic value, and the *Cha no yu* rooms, then called *Sukiya*, small (four-and-a-half mats), simple and decorated in the plainest possible style.

The priests of the Zen-Shu sect had from the beginning been the apostles of the *Cha no yu* they became in time besides *Chajin*, art critics, to whom were submitted pictures, pottery, carvings, by those desirous to obtain expert opinion : to this state of affairs the learned Keeper of the Musée d'Ennery, Mr. E. Deshayes attributes the taste of Japanese for plain pottery in a lecture delivered at the Musée Guimet, in January, 1898.

It is chronicled that the simplicity which had at first been a natural condition of the *Cha no yu* became later affected and that a sentimental value was attached to tea bowls, bamboo whisks, kettles, etc., altogether beyond sane limits. It is questionable however whether the craze reached its apex before the sale held in 1899 at Tokyo and quoted by Brinkley, when a bamboo flower vase reached over five hundred *yen*, and a *Kakemono* on which the two characters, *Hei-Shin*, had been written by a literati of the Tang dynasty, nearly touched sixteen hundred *yen*. . . . An example worthily followed by western amateurs in their quest for archaic Japanese works of art.

The rules of *Cha no yu*, however, altered in the course of time until there are at present several schools of *Chajin*, whose elaborate performances differ by details of more or less importance. Two kinds of tea are drunk : the *Usu cha* or weak tea, and the *Koi cha* or thick tea, said to resemble weak spinach.

The general programme of the ceremony is as follows:—(1) The host prepares the room ; (2) The guests, on arrival, assemble in a Pavilion in a garden ; (3) The guests are called by means of a wooden gong, they wash their hands, and enter the special room (*Cha shitsu*) through a very small and low opening ; (4) The guests congratulate the host, and partake of a light repast ; (5) The guests retire to the garden ; (6) They re-enter the room ; (7) The host brings forth from his kitchen (*Mizu-ya*) the various implements which are duly admired one by one in rotation and their artistic value commented upon ; (8) The host

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places in a tea bowl a spoonful of ground Uji tea, pours water over it, whisks the mixture to a frothy mass, and hands it to the chief guest who raises the bowl to the level of his forehead, lowers it, drinks, lowers it again, brings it to the level at which he received it from the host, wipes it, passes it to the next guest. The bowl makes a complete turn on itself during the several motions indicated above. When the host receives it back, he drains it, apologizes for the poorness of the brew, and after wiping the bowl passes it round again for examination, and his guests leave with due ceremony.

In summer a portable furnace is used to prepare the boiling water, in winter the fire-place in the floor of the room is made use of. The Tamagawa River famous for the passage of Narihira is associated with a *Cha no yu* garden called *Tamagawa Cha Niwa* in memory of a *chajin* Rosha who lived near that river.

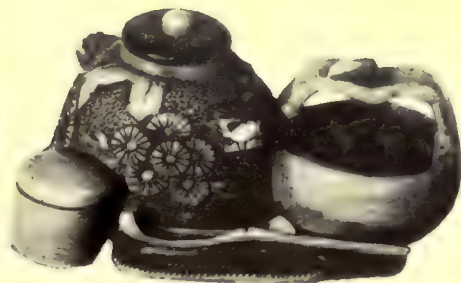
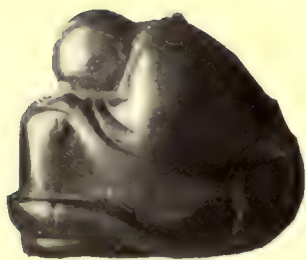
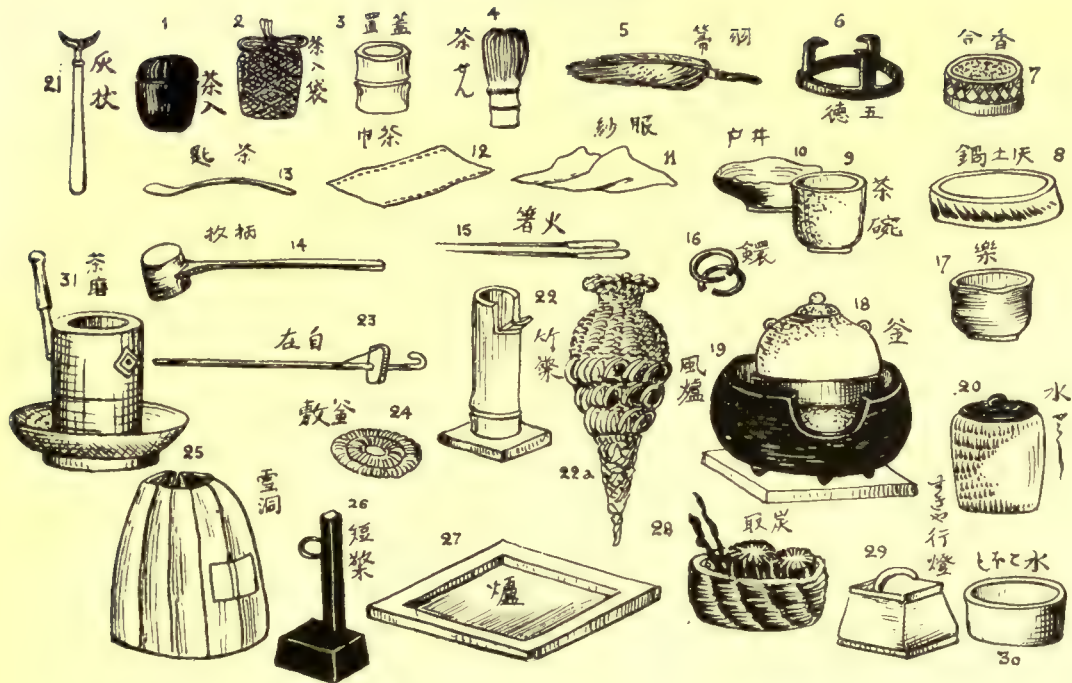
A more detailed account of the *Cha no yu* can be found in the fifth volume of the *Trans. Japan Society*, by W. Harding Smith; a historical sketch in the preface of Von Langegg *Thee Geschichten*, and a general article in "*Things Japanese*."

As the implements of the tea ceremony are of frequent occurrence in art, our illustration has been prepared chiefly from the *Nihon Fuzoku Shi*, and the following list gives the names of the various utensils, for the convenience of collectors.

1. CHA IRE, Tea caddy.
2. CHA IRE FUKURO, Silk bag for same.
3. FUTA OKI, Stand for kettle cover.
4. CHA SEN, Tea whisk.
5. HABOKI, Feather brush for ashes.
6. KOGO, Incense box.
7. GOTOKU, Kettle holder.
8. HAI NO NABE, Ash box.
9. CHA WAN, Tea bowl.
10. IDO CHA WAN, id.
11. FUKUSA, Silk wrapper.
12. CHAKIN, Tea napkin.
13. CHASAZI or CHAHI, Spoon shaped tea measure.



# CHA NO YU



IMPLEMENTS from the FUZOKU GWANO

TEA GATHERER (A.)  
CHAJIN ASLEEP (A.)

CHAJIN (H.S.T.)  
IMPLEMENTS (H.S.T.)

CHAJIN (M.E.)  
CHAJIN EXPERT (E.D.)





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14. HISHAKU, Water dipper.
15. HIBASHI, Fire tongues (used like chopsticks).
16. KWAN, Split rings to lift the kettle.
17. RAKU, Nane of ware (Cha wan).
18. KAMA, Kettle.
19. FURO, Stove used in summer.
20. MIZU ZASHI, Fresh water jar.
21. HAIJO, Tool used in arranging the ashes with a pattern on the surface.
22. CHIZUKEI, Bamboo flower stand.
- 22A. KAKE HANA IKE, Hanging flower basket.
23. JIZAI, "Pot hook" to hang kettle above fire.
24. KAMA SHIKI, Bamboo mat for kettle.
25. SETTO, Cover for stove.
26. KANKEI, Lamp stand.
27. RO, Fire-place iron frame, for winter use.
28. SUMI TORI, Charcoal basket.
29. SUKIA ANDO, Paper lantern.
30. MIZU KOBOSHI, Slop basin.
31. CHA USU, Tea mill.

A common enough type of *netsuke* represents the Tea gatherer, a bonny little woman in gay clothes, carrying a basket of green leaves in her hands, another common subject is a gibe at the *Chajin*, who is represented asleep on his tea mill.

It is reported of Itakura Shigemune that when he was called upon to try a case in which he thought the personal appearance of the parties might prejudice his mind, he sat behind a screen grinding tea whilst the litigants gave their evidence.

According to tradition, Ieyasu desired to be rid of Kato Kiyomasa and ordered one of his retainers to invite him to a *Cha no yu*, in which the tea was mixed with poison, the retainer duly died, but some say that Kato Kiyomasa escaped death.

It is told of Rikiu, that once his servant having swept the garden path quite clean prior to a *Cha no yu*, the *Chajin* went out, and silently shook a tree,

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the leaves of which scattering on the path reestablished its natural appearance. He was allowed to make a tea ceremony for himself before his execution.

107. CHAN CHU 蟾蜍 [嫦娥], A Chinese legend. Chan chu is the sacred frog HIA-Mo symbol of the rainy moon, in earthly life she was CH'ANG-NGO, wife of the archer How-I. When the moon was a prisoner in the clouds, and the ten suns had nearly wrecked the world, How-I struck them with his arrows, and delivered the moon; in gratitude, Seiobo, gave him a jade cup containing the dew of Immortality, but Ch'ang Ngo stole it and flew to the moon, where she was at once transformed into a frog.

108. CHANG-K' IEN. 張騫. Chang K'ien was a minister of the Chinese Emperor Wu-Ti of the Han dynasty about 130 B.C. He is celebrated for his numerous journeys and embassies, and especially for his travels in Western China up to the sources of the Yellow River, this journey being the subject of the following legend:

Chang K'ien travelled for seven days and nights up the Yellow River discovering vine trees, and meeting all the animals of Chinese Mythology: the huge tortoises, the tiger, seven feet long and a thousand years old, quite white and bearing on its forehead the character 王 (King), the blue storks sacred attendants of Seiobo, the *Kwei* or cassia tree of immortality, ten thousand feet high, the flaming fruits of which are more powerful than the peaches of Seiobo, conferring everlasting life to whoever eats them; he saw the hare which lives in the moon, and the old man who binds lover's feet; finally on the seventh night he noticed that there were no stars reflected in the waters. The following morning, near the sources he saw a woman dressed in silver cloth on which were embroidered figures of stars, and who was weaving the net of the Zodiac. He enquired what was her name and what was that place, but she only showed him her radiant shuttle, telling him to refer the matter to the astrologer on his return. This worthy, Gen Kum Pei 君平, told him that no doubt he had been as far as the star Chih Nü, the spinning maiden who, on the seventh night of the seventh month is allowed to cross over the milky way, to meet her lover, K'ien Nü, passing over a bridge of magpies, (some others say of red maple leaves), and that in fact referring to his observations, he had at that very same date noted a shooting star passing

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near Chih Nü. He had therefore travelled the whole length of the Yellow River as far as the milky way, which continues it into heaven, as decreed by Nü Kwa.

The *Chinese and Japanese Repository* says that he brought to China the Spinach, and that he went south of the Equator, never to return; but his oar was carried back by a spirit, who dropped it from heaven, and stated that the remainder of his ship would soon follow. In allusion to his journeys, the inscription, "The sea is full of propitious stars," is still written over the doors of boat cabins.

109. CHANG LIANG (See CHORIO).

110. CHAO YUN (See CHOUN).

111. CHARMS (*Mamori fuda*) 守札, are carried by people, in a small bag the shape of which is used as a model for *netsuke*, and which are called *Mamori Bukuro*, or *Kinchaku*.

The Exorcism of Devils (*Oni Yarai*) is described later on, the return of the Oni after being cast out is prevented by driving in the top joint of the door frame a wooden skewer, passing through a holly leaf, and into the split head of which is fixed the head of a dried fish (*Iwashi*).

*Hinode* (Sunrise), grass if allowed to grow on a roof, ensures the house against fire.

The *Kusudama* is a charm formed of oranges, white and red flowers, and chrysanthemum leaves, used on the boys' festival or *Tango no Sekku*: The various components of the charm are bound together by strings of five colors.

Amongst love charms, the ashes of the newt are specially valued, and the animal itself on being asked whether there was any other love philtre, made with his toe a ring, meaning: only this: Money!

The *Teri Teri Bozu* are rude figures of a man and some children cut out of paper, which are fastened to the doors of houses, or to a species of belladonna to obtain fine weather.

Clay statuettes of Hotei are bought by the people on the first horse day of the second month at the temple of Inari at Miyako; if kept in good order, on a raised throne near the kitchen oven for seven years, this is considered a token of



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good luck, the images are then buried in the garden of the temple, and a new series started.

Ants being unwelcome visitors, the ant charm (*Ari yoke*) trades upon their thrifty instinct, and consists only of a strip of paper with the notice *Ichī nin maye, jiu roku mon*, (each passer by to pay sixteen *mon*).

A Poem of Michizane was held in great esteem in Kiushu as a protection against the Kappa (q.v.).

Small *Zori* (straw sandals) are hung in front of doors to prevent children from catching infantile diseases.

*Gohei* and *Shimenawa*, identical with those used in Shinto temples, form part of the working paraphernalia of the Korean Sorceress. Sorcery is monopolised there by females.

Strips of paper or thin wooden laths with inscriptions, or impressions of sacred woodcuts, are used as general charms. They are obtained from temples, and are placed above the door, year after year.

Burglars and thieves are easily caught if one burns moxas on their foot-prints. Their visits are avoided by pasting in the house a print of the Dog of Mitumine, or by placing a kitchen knife (*hocho*) under an inverted wash basin, made of brass, and called *Kanadarai*, on the bottom of which is placed a *Zori* (straw sandal).

Unfortunately, there is a counter charm intended to bring sleep upon the inmates, and which consists in the would-be thief performing in the garden a simple but indescribable operation. The burning of moxas is said to make sore the feet of the author of the foot-prints and prevent him from fleeing afar. It is also recommended to apply moxas to the *getas* (clogs) of any guest who remains too long in the house, bores being apparently common the world over; a broom is set upside down at the same time, and the unwelcome visitor will then leave.

DOG AND BABY. Figures of a dog and child, placed in a room in the raised *Tokonoma*, are believed to be a charm against most evils.

USHI TOKI MAIRI 丑時詣り, "Praying at the hour of the Ox" is a mode of incantation or *envoûtement* to obtain from the Gods the speedy death of an enemy or a faithless lover. The woman bent upon this purpose, goes at two o'clock in the morning to the local shrine, armed with a hammer, some nails, and



CHINNAN (A.)  
CAT GHOST (M.E.)  
CARP (A)

CHINNAN (M.E.)

CHARM [MITSUMINE] (H.S.F.)  
CHINNAN (M.T.)  
CHIYO'S BUCKET (G.H.N.)





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sometimes a straw doll, representing the doomed person. She drives the nails in a tree and prays for the demise of her enemy, repeating the invocations several nights in succession. Usually the woman lets her hair down her back, carries on her head an iron tripod with three lighted candles, and wears very high clogs. See Bimbogami, Nanakusa.

112. CHENG (SHE WANG TI) 政 [始皇帝]. Said to be the son of the Chinese Minister LU PU WEI, and of the wife of the Emperor CHWAN SIANG WANG whom he succeeded in 247 B.C. He is responsible for the construction of the great wall, and the destruction in 213 B.C. of all the literary records, with the exception of a few on medicine, *Feng Shuy*, and of those which, according to legend, were taken to Japan by JOFUKU (Sü She), though there appears to be a difference of six years between the two events. He was highly superstitious, and having been told that his empire would be overthrown by Hu, he spent most of his forces in keeping at bay the northern tribes of barbarians (Hu), little dreaming that the prophecy would be fulfilled by his own son, Hu Hai.

A favorite representation shows him under a pine tree, sometimes as a boy, (he mounted the throne when thirteen years old), in allusion to the legend that one day a storm breaking whilst he was walking he ran for shelter under a gnarled tree, which at once shot forth twigs and leaves to provide adequate shelter for the august head.

113. CHENG FEI. See CHOHI.

114. CHENG TU 澄圖, called the begging bowl priest, was a Chinese priest whose magic powers were doubted by a magistrate. In answer he boiled some water in his alms bowl, and from the seething water he caused flowers to spring.

115. CHESTNUTS. See Emblems. Story of the Monkey and the Crab. (Tooth-marked), See Go-Daigo.

116. CHIHAKU 智伯. See YOJO.

117. CHIHAYA 千早. See OMORI HIKOHICHI.

118. CHINGI 沈義, (leading an ox with his wife) of Gogun, learned



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Taoism in Shokuchu, and acquired great merit in curing the sick. His virtue was recognised, and Roshi called him to heaven. He ascended to the sky with his wife KEISHI 夏子 in broad daylight, during a frost, after which the spectators below could not see him, or his wife, any more, but the bull which was hitched to their waggon remained in their field marking the place of their ascent.

119. CHINHAKU 陳博, who was also called UN-SENSEI (Mr. Cloud), rode on a donkey, and travelled to Kwaen for pleasure.

120. CHINNAN 陳楠. The Chinese Sennin CH'EN NAN, also called SUIKYO and NANBOKU, shown evoking a Dragon from a gourd or bowl, or sailing on a large hat. Like many other Rishis, he is an old man of beggarly appearance and he was wont to travel several hundred *Li* daily with his hair flowing behind him.

Legend has it that he lived 1,350 years, mostly on dog's flesh, making baskets, and hiding in the dust, besides transmuting metals, and concocting magic pills. Once passing through a village in Sogo, he found the people praying for rain, whereupon he thrust his stick into a pool of dried mud in which he detected the presence of a dragon, and compelled the latter to open the cataracts of heaven upon the parched land. He is often called the Dragon Sennin, and his hat plays the rôle of a boat as well as his umbrella, because he once used it to cross a river as there was nobody to ferry him.

121. CHIUYU 仲由, the Chinese CHUNG YEO or TSZE LU, one of the filial paragons who used to carry ice blocks on his back for the sustenance of his parents in his young age. He lived from 543 to 480 B.C., and was one of the disciples of Confucius. According to legend, the Thunder God was his father, and he was a very martial character.

122. CHISHI (KEISHI), the family name of the Chinese priest deified as HOTEI (q.v.).

123. CHIOSU. During the war between the Minamoto and Taira, one of the retainers of the lord of Chiosu, having been sent on an expedition, encountered a party of the enemy and barely escaped with his life, his armour being cut to

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pieces. On his return he was presented by his lord with his own set of armour as a mark of appreciation. This story is sometimes found in prints.

124. CHIUI 仲哀天皇. One of the Emperors, the pusillanimous husband of JINGO KOGO (q.v.). Kwannon sent him two dreams, ordering him to subdue Corea, but as he disdained them, sent him a fever, of which he died.

125. CHISHO-DAISHI 智證大師. Posthumous name of ENSHIN 圓珍.

126. CHIYO 千代 (KAGA NO). Poetess who once found her water bucket floating in her well, and the well rope entwined by the tendrils of a convolvulus. Rather than disturb the dainty plant, Chiyo went out and begged water from her neighbours, saying :

Asagao ni,  
Tsurube torarete,  
Morai midzu.

"My well bucket being taken from me by the convolvulus (*Asagao*) gift water?"

In allusion to this story, flower arrangements of *Asagao* are usually made with a water bucket.

127. CHOCHU 張中. Sennin shown with a long hair brush; he wore an iron cap from which he took his surname TETSUKAN-DOJIN.

128. CHODORIO 張道陵. The Sennin CHANG TAO LING. He was nine feet two inches high, with features correspondingly large. A fine beard, green triangular eyes, and arms so long that the tip of his fingers covered his knees when he stood upright, complete the picture given of him in Taoist books. He was born in A.D. 34 at a place named T'ien muh San, and was the eighth descendant of Chō Shibo (Chorio, q.v.). *The Ehon O Shuku Bai* says that when only seven years old he had mastered the *Do Toki Kio* of Lao Tszé and that he soon became proficient in the magic arts. Ôchō 王長 became his pupil, and they went, in the first month of Juntei, to Mount Kakumei, where Chodorio, under the name Shinjin, received further instructions at the hands of various Sennins. Later they both repaired to Mount Seijo, where they met six large devils, the chief of which at once set to exterminate Ôchō, who threatened him with his magic. The

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demon, Rokudaijin, thereupon called some of his followers, whom he transformed into eight large tigers. Shinjin created a magic *Karashishi*, which put the tigers to flight, but other demons came in the form of eight large dragons. Shinjin then produced a *Kinchizo* (bird with golden wings) which sprang on the dragons and bit their eyes out. The chief dragon lay at Chodorio's feet, and he threw upon the monster a block of rock weighing ten thousand *Kin*, upon which he placed two long fibres; mice came out of the ground and pulled on both ends of these fibres. The pressure thus produced upon the dragon caused it to crave Chodorio's forgiveness, which was granted. Shinjin received the title *Sei itsu Shinjin*, and Lao Tsze himself honoured him with a magic book. After spending some years on the Lung Hu mountains, Chodorio compounded an elixir, and at the ripe age of 123 became one of the Immortals. His son Chang Hêng followed in his steps, and according to Mayers his descendants were invested with the hereditary title "Preceptor of Heaven," the spirit of Chodorio passing by transmigration from the dying representative to some young member of the family, in the same way as with the Dalai Lama.

Chodorio is depicted as a martial figure, sometimes standing on a cloud. Our illustration depicts the fight with Rokudaijin from a *Tsuba*, the treatment of which almost reproduces Tachibana Morikuni's composition in *Ehon O Shuku Bai*.

129. CHÔGEN 重源 or SHUNJO. Old priest who reconstructed the Todaiji temple after its destruction by fire in 1180, the work lasting ten years, and temple being consecrated by the Emperor Go Toba in 1195. Following the example of one of the Emperors who had received voluntary contributions for the building of a temple, Shunjo went mounted on mule and armed with an imperial rescript, begging for alms wherewith to prosecute the work. He is represented on his mule and carrying the order in his hand.

130. CHÔHI 長臂. See TENAGA, or Long arms.

131. CHÔHI 長飛 (CHANG FEI). A famous Chinese, who after being a butcher and a wine seller, became a sworn brother in arms of KWANYU and GENTOKU, with whom he led the wars of the Three Kingdoms in 184. One of his exploits is commonly represented and called the Story of the Undefended



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City. Finding himself in the presence of a large body of Tsao-Tsao's troops, he sent his army away leaving only three or four men, one of whom sat above the main gate playing the harpischord, whilst another swept the road in front. His troops effected a flanking movement, and joining some of his allies he attacked Tsao-Tsao on the rear and defeated him. Chôhi was murdered by Fan Kiang in 220. He is characterised by his stature, flowing hair, fan-like beard, and a straight double-edged spear. See Kwanyu, Gentoku (Riubi).

132. CHOJI 長耳. Mythical beings in human shape and with long ears. These strange creatures are mentioned in the XIIth Century romance *Huon de Bordeaux* (Ed. Geo. Paris, p. 73) "dans la terre des Comains, ce sont des gens qui ne connaissent pas le blé . . . . et couchent en plein air, se couvrant de leurs oreilles."

133. CHOKIAKU 長脚. See ASHINAGA (long legs).

134. CHOKITSU 長吉. Taoist worthy who was blind of both eyes, he declared himself 120 years old. He is shown groping with a cane. (See KIGA).

135. CHÔKÔ (CHANG HIAO) 張孝 and CHOREI 張禮 (CHANG LI) were two brothers who looked after their mother in her old age. Once the first one was bringing home a cabbage when he was set upon by robbers, and as he could not give them anything they decided to kill him, but agreed to stay the deed until he had delivered the cabbage to his mother. His young brother happened to be hard by and came to offer his own life in exchange for his brother's, and the robbers set them both free.

136. CHOKWARO 張果 or TSUGEN 通玄. The Chinese Sennin CHANG KWON; one of the eight chief Rishis of the Taoists, said to have lived at the end of the seventh century. He died during the reign of Wu Hŭ but came to life again after a few days. Ming Hwang, in 723, sent three messengers to invite him to court, the first two fell with disease on their way, but the third brought with him the Sennin, who delighted the Emperor. He refused the hand of a princess and declined the honour of having his portrait placed in the Hall of Ancestors and finally refused the offer of a high priestly office at court, preferring his wandering life in the company of his magic mule.



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This wonderful animal could carry him for thousands of miles at a time, and required no fodder, the Sennin keeping it in a gourd when not otherwise in use, and simply spraying water from his mouth upon the dried up and shrivelled form to get it ready for a fresh trip. Chokwaro is always shown with his gourd, and the mule, or, as a pun, the *Koma* (horse) pawn of the game of chess. Often the mule is shown alone, in *netsuke*, escaping from the gourd, or wrapped in cobwebs inside the gourd. In the first case it is not as might be thought emblematic of Chokwaro, but of the proverb *Hyotan kara Koma (Detta)* meaning: horse out of a gourd (coming) is a very unexpected occurrence [compare Dragon] which may however have originated with the legend of Chokwaro.

137. CHOKIUKA 張九哥 (CHANG KIU Ko). Toaist sage who lived in the Keireki period, under the Sō dynasty. It is said that he wore thin unlined clothes, even in the depth of winter. Once he was invited to court, and exhibited his magic powers to the Emperor En, by cutting pieces of his own clothes, which became transformed into butterflies, but resumed their original nature and position when he clapped his hands. This original version has been modified to the effect that he remonstrated with the Emperor, because the latter's clothes were too thin, and that his magic operation was performed upon the monarch's robes.

138. CHORIO 張良, The Chinese CHANG LIANG, one of the Three Heroes of China, said to have been a governor of the province of Han, and despoiled by the Emperor of Tsing, whom he tried to defeat, failing, however, at the battle of Hsiai Hai, after which he led a wandering life until he joined Liu Pang, in 208 B.C. He is usually depicted under a bridge, picking up a shoe, and threatening a dragon with his drawn sword. According to a Taoist legend, he was one day crossing the bridge of the river I, when there passed mounted on a mule, an old and poor looking man whose sandal had dropped from his foot to the bank of the river. According to one version the old man commanded Chorio to pick up the shoe, which he did, moved to pity for the old man, though feeling very much the indignity.

A more often accepted story is that he picked up the shoe of his own free



CHODORIO'S EXORCISM. (G.H.N.)  
THE EMPTY CITY. (K.S.)

CHORIO (J.G.)

CHORIO AND KOSEKIKO (A.)





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will and gave it back to the passer-by. This individual was no other than HWANG SHI KUNG, the Yellow Stone Elder, KOSEKIKO (q.v.), and he asked Chang Liang to meet him five days later, at a certain place, as he intended to give him a slight reward. Chang Liang arrived after Kosekiko, and the elder postponed the gift, doing so again the second time, until at last on the third appointment he was satisfied that Chorio had respectfully preceded him by a sufficiently long interval. He then gave him a roll of manuscript, and told him that the man who read that book would become the preceptor of the King.

This book is said to have passed from China to Kiichi Hogen, and to have been studied by Yoshitsune, and later Kusunoki Masashige.

He also told him that thirteen years later Chorio would meet him at Kuh Cheng, in the form of a yellow stone, as in fact did happen. The shoe incident is often presented in art, one of its variants showing Chorio astride a Dragon in the river and handing the shoe to Kosekiko. Chang Liang was one of the first adherents of Liu Pang in his revolt against the Ts'in, which led to the foundation of the Han dynasty. He became one of its ministers, but retired from public life in order to pursue a magical career with CHIH SUNG TSZE. This supernatural being who had visited Seiobo was, however, unable to help Chorio in his search for the elixir of eternal life, and as the latter had nearly given up the use of ordinary food, his demise followed speedily in 198 B.C.

Chorio was taught the value of patience on another occasion by seeing an old woman grinding down a big iron rod to make a needle.

Chorio is said to have once called at the camp of Kanshin, describing himself as a country friend. On meeting the hero he told him that for many years his family had treasured three swords, but that he had decided to sell them to people worthy to possess them. The Emperor's sword (*Tenshi ken*) he had sold to Haiko (Gentoku), the *Saisho no ken* or Prime Minister's sword he had sold to Shoga, and he held before him the *Genju no ken* or General-in-Chief's sword. Kanshin examined the blade and asked him whether he was not Cho Shibo (as Chorio was then called), and upon his affirmative answer asked him how he could join the Prince of Han (Kan no Koso). Chorio then instructed him and departed (*Shaho Bukuro*).



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139. CHOSANSHU 張三子, or KUMPO, had a body like a tortoise, big bones, round eyes, large ears, a beard like horse hair, and he was seven feet high. He plaited his hair in a cue, wore in all seasons a fur coat and a hat, and carried a short dagger in his hand.

140. CHOSHI (KIANG SHE). See KIOSHI, one of the twenty-four paragons of filial virtue.

141. CHOSHIKWA 張志和 (CHIH Ho), lived in the reign of Shukuso of To, and could drink up to three *to* (nearly twelve gallons) of wine without losing his head or feeling tired. He could sleep in the snow, and the water could not wet him. His bosom friend was GWANSHINKEI, and once after banqueting together, Choshikwa spread the mat on a pond and sat on it drinking alone, a crane flying from the sky alighted upon his head. He is depicted accordingly.

142. CHOSHINJIN 趙真人 was a wizard of mount Seijo in the time of the Emperor Bun of Zui. He became governor of the Shokugun, a district in which a certain river was infested by a mischievous dragon, which sometimes stopped the flow of the water and killed people on the banks. He had the dragon challenged with trumpets and gongs and leapt into the river, soon coming back with the monster's head in his left hand and a dagger in the other.

143. CHOSOYU 張僧繇 (CHANG SANG-YU) was a Chinese painter of the sixth century. Once he painted a dragon, and as he put the last touch of his brush, a black cloud arose from his paper accompanied by thunder and lightning, and the dragon escaped from the room. Professor Giles gives a variant according to which the two dragons were painted, without eyes, on a wall of the Temple of Joy 安樂寺 at Nankin. Later a disciple of Chosoyu painted the eyes, the dragons flew away and the wall was shattered to pieces. The same story is told of various painters; see Godoshi.

144. CHOUN 趙雲. The celebrated CHAO YUN, one of the adherents of Riubi (Liu Pei or Gentoku) whose son, A Tow, he rescued and carried away on his saddle at the battle of Ch'ang Fan Kiao, when Riubi was defeated by, and



CHOHI (H.L.B.)  
CHOKWARO (A.)  
CHOKWARO (A.)

CHOKIUKA (J.L.)

CHOUN (A.)  
CHOKWARO (M.T.)  
CHOSOYU (A.)





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had to fly from, the troops of his opponent Tsao Tsao (208 A.D.). Choun is represented as a handsome warrior of powerful stature, on horseback, and sometimes jumping a river, with the boy hidden in the bosom of his cloak.

145. CHUGORO 忠五郎. A lad living in the Koishikawa quarter of Yedo, met a beautiful girl, standing near the bridge Naka no Hashi and fell in love with her. After several meetings, she gave him an appointment to visit her home under the river. The boy thinking himself in the same vein of luck as Urashima Taro, accepted, and one night went to meet the girl. They descended to the brink of the river, when she changed into a gigantic frog, and killed the boy to suck his blood.

146. CHUJO HIME 中將姫. See BUNKI MANDARA.

147. CHUNG KO LAO. Sennin holding a musical instrument made of bamboo and sometimes described as another presentment of Chokwaro (q.v.).

148. CHU-KO-LIANG. See KOMEI.

149. COCK ON DRUM. This is a very common subject in art treatment as an allusion to a Chinese story. In the legendary times, a large drum was kept on the main gate of the palace to assemble the troops. Under the rule of the famous Emperor Yao, peace being general, the drum fell into disuse, and became a roosting place for fowls, whilst the people themselves used to come and beat it to call the attention of the officials when they had to seek redress for some grievance. Kotoku Tenno, on the fifth day of the eighth month of 645, introduced this custom in Japan, and decreed that a KANKO (drum) should be provided, with also a box to receive the petitions of the people. The Shōguns of Kamakura followed his example. The drum is usually ornamented with the *Mitsu-tomoye* design of three comma shaped figures, the points of which are elongated to form a complete circle, and which is held to be symbolical of luck and good fortune. This design is also found on the drums of the Thunder God RAIJIN and sometimes on the hammer of DAIKOKU (q.v.), and the "two comma" with the *Hakke* (divination sign) are found on the national Korean flag.

COCK-CROW. Once the Chinese hero Prince Tan Chu, son of Yao, being a prisoner in the town of Kan Kok Kan, the doors of which were closed from



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sunset till the cock-crow, attempted to escape in the night with his retainer Keimei. They would never have succeeded in their design but for the skilful imitation of the cock-crow which Keimei gave as they neared the gate of the town. The guards suddenly woke and opened the door to the fugitives without any questions. The story is also given under the name of Moshôgun, and is attributed to several warriors.

COCK FIGHTING was practised at the time of Yuriaku Tenno (465 A.D.) as appears from the Story of Sakytsuya in the *Nihongi*, and such fights are sometimes represented; in fact, the beautiful appearance of the animal, especially the Japanese bird with its long tail feathers is a common theme for artistic treatment. DAIKOKU's son (Koto Shiro Nushi no Mikoto), however, appears not to be an admirer of chickens, and his hatred results in a scarcity of poultry at Mionoseki. See Ebisu. For some unexplained reason Cocks are nearly always associated with Dutchmen by *Netsuke* carvers.

150. CONFUCIUS 孔夫子. See KOSHÛ; Three Saké tasters. He is sometimes depicted standing by a well with three buckets, one of which is emptying itself. This is an allusion to his visit to the tomb of the Emperor Hwang Kung; he explained to his disciples that the three buckets were emblematic of moderation: filled up to the level of their trunnions, they retained the water, but if the water level was above the pivots they toppled over and emptied themselves.

CONFUCIUS, TEN DISCIPLES are worshipped, in a position immediately inferior to the four Assessors; they are given in the work of Bumpo Sanjin, the Five hundred worthies 文鳳漢畫 *Bumpo Kangwa* (1803), as

The most virtuous:—GWANEN, BINSHIKEN, SENPAKUGIU, and CHŪKYŪ.

The best speakers:—SAIGA and SHIKO.

The administrators:—SENYU and KIRO.

Those with literary talents:—SHIYŪ and SHIKA.

151. CROW 烏. A three-legged crow is a good omen, it is called YATA GARASU, and was one of the messengers of the Gods. Its origin is traceable to the Chinese myth of the three-legged crow which lives in the sun and is responsible for the sun spots, besides being endowed with numberless mythical



COCK ON DRUM (T.L.)

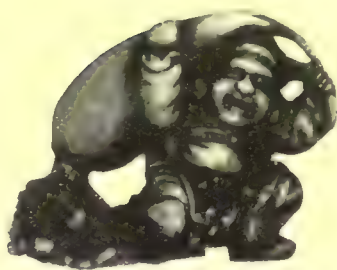
DAIKOKU' (G.H.L.)



DAIKOKU (M.T.)  
CONFUCIUS (B.M.)  
DAIKOKU AND DAIKON (L.)



DAIKOKU MAHAKARA (K.S.)



SAN MEN DAIKOKU (M.G.)



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powers and significances. Crows are often depicted in *silhouette* partly covering the disc of the Sun.

The croaking of an ordinary crow is held to be unlucky, and this is quite in agreement with European tradition.

Two crows passing in the sky caused the Chinese Emperor Tsao-Tsao (Soso) to stand in his boat and compose a poem, and he is often thus depicted.

152. CUCKOO 郭公, also 杜鵑 and ほこごぎす, and the moon. The Cuckoo bird is called *Hototoguisu*, from its note, and it has been the subject of several poems and allusions, amongst others, the following story. A court noble hearing a Cuckoo whilst presenting Yorimasa with the sword, *Shishi no Ō* (King of wild boars), sent by Narihito Tenno, made the verse\*:

“How does the Cuckoo rise above the clouds?”

The occult meaning of which is:

“Like the Cuckoo, so high to soar, how is it so?”

to which allusion to his own fame, Yorimasa replied by another verse†, also capable of two interpretations:

“The waning moon does not set at command,”

and

“I only bent my Bow and the Arrow sped.”

This last meaning being an allusion to Yorimasa's prowess in shooting the *Nuye*, cause of the Emperor Konoye's illness in 1153. (See Yorimasa.)

Another poem dating from the twelfth century, says: “When I gaze towards the place where the Cuckoo once sang, nothing remains but the moon in the early morn:”

Hototoguisu,  
Nakitsuru kata wo,  
Nagamureba,  
Tada ariake no,  
Tsuki zo nokoreru.

\* Hototoguisu naoba kumoi ni agurukana.

† Yumihari tsuki no, irunimakasete.



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153. CUTTLE FISH (TAKO). The Octopus is an article of diet of the poorer classes, and its strange appearance is often met with in art so treated as to make its features suggest some impish, almost human, face. It is sometimes shown as an incense burner, with the long arms and tentacles forming the base, or it is entwined around the legs of Ashinaga, walking about the mainland, eating sweet potatoes and frightening paysans, or retaliating upon the fisherman who cuts it into pieces; or the dried-up head only is shown, as a representation of the piece of cuttle fish which used to be sent with presents. Its large head does duty for the elongated brain pan of Fukurokuju. His many-sided talents are put to full use by his master, Riujin, the Dragon king of the waters, to whom he acts as Physician-in-waiting, and occasionally as "Maitre de Chapelle." We find O TAKO in attendance, extricating the hook of HOHODEMI (q.v.) from the throat of the *Funa* fish, or prescribing for his royal master (see Story of the Monkey and the Jelly fish). In another legend, he brings back to Japan the sacred image, now in the Taku Yakushi temple of Meguro, which Jikaku Daishi (q.v.) had been compelled to throw into the waves. Covering with its tentacles a bell, or an upturned vase, it suggests the story of Kiyohimé. See also GO DAIGO.

154. DAIGO TENNO 醍醐天皇. In 930 a thunderstorm broke over the palace of Seirioden, killing the Dainagon Fujiwara Kiotsura, Taira Mareyo and several others, Daigo Tenno took refuge in the Jonaiden palace. In the fire which succeeded the storm the sacred Mirror was found to have removed itself from the palace and deposited itself in a tree, where a court lady discovered it. See Michizane.

155. DAIJIN 大神 or TOCHIU 稻紐. One of the Fifteen sons of Benten, shown with sheaves of rice. It is identified with MONJU BOSATSU, (q.v.) the attributes of which are however different.

156. DAIJINGU 大神宮. The Shinto Goddess Amaterasu O Mikami (q.v.).

157. DAIKOKU 大黒, or DAIKOKU TEN. One of the SHICHI FUKU JIN, Seven household Gods, or Gods of Luck. His Shinto name is OHO KUNI NUSHI



海客三月  
 豊國魚

ねえの市松

三馬

ねえの市松  
 三馬  
 ねえの市松  
 三馬

線香

リンゴ

瀬川路あり  
 ねえの市松  
 三馬  
 ねえの市松  
 三馬  
 ねえの市松  
 三馬



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NO KAMI, or Deity master of the great land. He is particularly worshipped at Kitzuki, the streets of which he is said to honour by riding through, on the bronze horse, on *Miniye*, the festival of the Body escaping. He represents also the Buddhist God MAHAKARA, the black God (Daikokujin), so-named because of the colour of its image after being rubbed with oil. According to legend, he was revealed to KOBODAISHI, who introduced the attributes with which he is represented: his Hammer bears the sign of the Jewel (*Tama*) of pyriform outline and with three rings across, embodying the spirit of the JIN (*Yin*) and YO (*Yang*), or male and female principles, in token of the God being a creative divinity; this hammer is also shown with the *Tomoye*, figure of the two commas or the *Mitsu tomoye* of three commas (see Cock on Drum), and a stroke of this lucky attribute confers luck and wealth to its recipient. (Fairy tale of the Lucky Mallet.) The Rat is his second attribute: finally Daikoku is dressed in Chinese guise as a prosperous individual, with a peculiarly shaped cap or hat, and usually shown standing on bales of rice (some say one of rice the other of tea), and with a bag of precious things on his shoulder. A common variant shows him seated on his bales, or showing his treasures to a child, or holding the red sun against his breast with one hand, and grasping his mallet with the other. A common group is that of Daikoku and his son EBISU, either as serious minded individuals, as for instance in the figures in the somewhat rough style called "a coups de serpe" (*Nata tsu kuri*) sold in pairs at the Kammiyama temple in Ise, or irreverently as revellers, sometimes masquerading as drunken Dutchmen.

His familiar, the rat, has been held to have an emblematic and moral meaning in connection with the wealth hidden in Daikoku's bag, and which like all other riches requires constant care and watch to prevent it from dwindling away under the tooth of the parasite. This rat is often pictured, either in the bale with just its head protruding, or on it, or playing with the hammer; sometimes a swarm of rats is shown, and the rodent plays the main rôle in the following story: The Buddhist idols wished to be rid of Daikoku, to whom the Japanese were still daily offering prayers and incense after their introduction. YEMMA Ō, the regent of Hades, agreed to send his most cunning Oni, SHIRO, to get Daikoku out of the way. The Oni, guided by a sparrow, went to Daikoku's castle, which he found void of its owner. Finally he hit upon a large storehouse in which he saw the



## LEGEND IN JAPANESE ART.

God seated. Daikoku called his chief rat and ordered him to find who was near. The rat saw the Oni, and running into the garden brought back a branch of holly with which he drove the Oni away right to the door of Yemma Ō, beating him the whole way. This is said to be the origin of the New Year's Eve charm (q.v.) consisting in a holly leaf and a skewer, or simply a sprig of holly wedged in the lintel of the door of a house, to prevent the return of the Oni after the *Oni Yarai* proceedings. The bag of Daikoku, like that of Hotei, contains the *Takaramono* or precious things (q.v.), and sometimes Hotei is shown seated in the bag which Daikoku is pulling along.

The rat is also said to be Daikoku's emblem, because his festival is held on the day of the rat, the *Katsushi* of the Cycle, and on the *Kinoye* days one hundred black beans are offered to Daikoku.

ROKU DAIKOKU (The Six Daikoku) are given in the *Banbutsu Hinakata* as:

*Makura Daikoku*, ordinary form with hammer on lotus leaf,  
*Ojikara Daikoku*, youthful, with sword in the right hand and vajra  
in the left,  
*Bika Daikoku* as a priest, with shaven pate, hammer in the right  
hand, vajra hilted sword in the left,  
*Yasha Daikoku*, youth, with the wheel of the law (Rimbo or Chakra)  
in his right hand,  
*Shinda Daikoku*, a boy seated, holding a crystal in his left hand,  
*Mahakara Daikoku*, seated female with a small bale of rice on her  
head.

As a modification of the Hindoo God of War MAVISHI TEN, he is also shown with MARISHITEN and BISHAMONTEN, as the *San Senjin*, or Three Gods of War, in the form of a man with three heads and six arms riding on a boar. This form is also known as SANMEN DAIKOKU, or three-faced Daikoku, and is called *San Tenjin Daikoku* in the *Shaho Bukuro*.

158. DAI MOKUREN 大目乾連. One of the disciples of Buddha who, seeing the soul of his mother in the Hell of Hungry Spirits (*Gakido*), sent her some choice food which became transformed into flames and blazing embers as she lifted it to her lips.

## LEGEND IN JAPANESE ART.

He asked the Buddha for an explanation of this occurrence, and was told that in her previous life his mother had refused food to a wandering mendicant priest, and that the only way to obtain her release from perpetual hunger was to feed on the tenth day of the seventh month the souls of all the great priests of all countries. Notwithstanding the difficulty of this undertaking, Dai Mokuren succeeded, and in his joy at seeing his mother relieved, started to dance. This performance is said to be the origin of the *Bon Odori* dances during the Festival of the Dead (July 13-16).

159. DAI NICHY NYORAI 大日如來. One of the personages of the *Triratna* or Buddhist trinity, VAIROTCHANA TATHAGATA, the deity of wisdom and perfect purity. His name (Chinese TA SHI SHULAI) means Great Light; he is the personification of the supreme intellect of the Buddha, and the spiritual father of FUGEN BOSATSU (q.v.). He is somewhat similar to Jizo in appearance and is generally shown seated, as KONGO-KAI DAI NICHY, with the left hand closed upon the index of the right hand, in the *Dharma-Datsu Mudra*, or gesture peculiar to the Dai Nichy of the Spiritual World. As Dai Nichy of the TAIZO KAI or Material World he is seated, in a meditating attitude, and wearing a tiara.

160. DAI ITOKU. MAHADEVA. See MIO O.

161. DAI TENGU 大天狗. See TENGU.

162. DAKIU 蹴弓. The Game of Polo. See Games.

163. DANKA. Skeleton of a priest beating a wooden drum, in the form of a jingling bell (*Mokugyo*), or a fish head (*Waniguchi*).

164. DARUMA 達磨, BODHI DHARMA. Sage to whom the introduction of the Zen sect of Buddhism in China is attributed. He is said to have been the son of a Hindoo King, and to have left his teacher, Panyatara, and retired in 520 to Lo Yang where he remained seated, absorbed in meditation for nine years, during which, temptations were heaped upon him by the evil spirits without any result; and he is accordingly often shown surrounded with demons of both sexes, like Saint Anthony, or being bitten in the ear or other parts of his holy person by rats. At the end of that period his legs had "rotted away" under him. The humorous

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treatment of his long retreat is an unending theme for artists; *netsuke* carvers represent him stretching himself, or stretching his arms above his head, or, and more often, without legs, entirely enveloped in his garments, shaped like a bag, from which emerges his swarthy scowling face, shorn of eyelids, because, having once fallen asleep, on waking up he cut them off as a penance. The eyelids, thrown on the ground, took the form of the Tea tree. A less common, though quite as irreverent a presentment, shows the Sage surrounded with cobwebs, and even a female Daruma may be met with, sarcastically directed at the weaker sex, no member of which could remain in meditation for nine years, or resist the temptation to talk. An owl is sometimes shown in the garb of Daruma.

As the 28th patriarch of Buddhism in succession to Kasyappa, he is pictorially treated as a swarthy Hindoo priest with a short spiky black beard. His journey to Japan is pictured in a similar way, the figure standing on the waves, supported by a millet stalk, or a bamboo or a reed. He died circa A.D. 529.

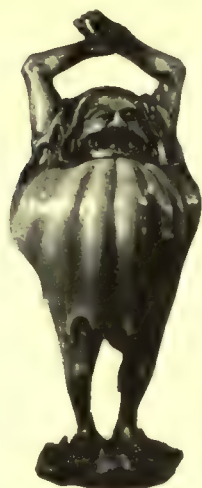
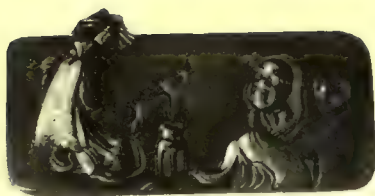
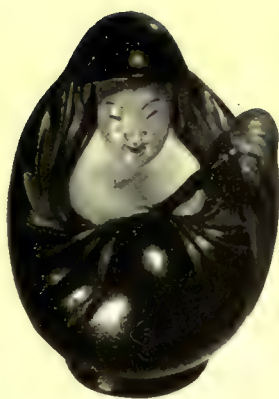
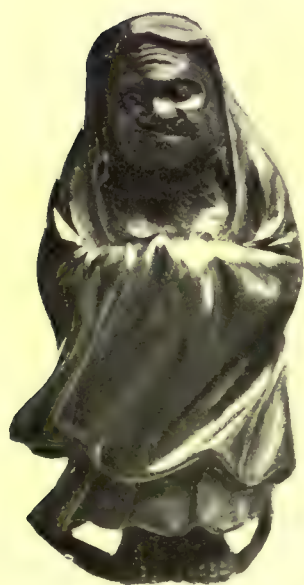
He is often found as a toy, sometimes with one eye open and one shut, and is the favourite snow-man of the Japanese boys. Humorous prints show the toy taking life on the eyes being marked out, in allusion to the popular belief that images of holy personages become alive, or at least effective, when their "eyes are opened" by the priests, who bless the figures, after which they can see, hear and revenge themselves when irreverently treated.

Daruma sometimes is shown with one bare foot and carrying a shoe in his hand. Legend has it that three years after his death and subsequent burial, he was seen travelling towards India, in the western mountains of China, with one shoe in his right hand. The Emperor caused Daruma's tomb to be opened and it was found empty, but for a cast off shoe which the saint had left behind him.

165. DEMONS. See ONI.

166. DENSHIN 田眞, DENKEI 田慶 and DENKO 田廣 were the three Chinese brothers TIEN CHEN, KING, and KWANG. They inherited a rose tree at the death of their father, and as they could not agree as to ownership, they split the tree in three, when of course it died. After this event they remained together in complete union.





DARUMA ON REED (*W.L.B.*)

ONNA DARUMA (*W.L.B.*)

HANGONKO DARUMA (*A.*)

DARUMA DRINKING (*M.T.*)

DARUMA TOY (*A.*)

DARUMA STRETCHING (*M.T.*)

EBISU (*A.S.*)

DARUMA'S RETURN TO INDIA (*M.G.*)





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167. DOG HUNTING 犬追物, by horsemen (INU ŌMONO), with bows and arrows, was a pastime introduced by the Emperor Toba in the 12th century. It is represented as being followed to commemorate the delivery of the Emperor from Tamamo no Maye, because dogs chased her upon the moor of Nasu when she fled from Abe no Seimei's exorcism in the shape of a nine-tail fox. (*Shaho Bukuro*, Vol I.)

It forms a part of a Nô dance.

168. DOJOJI NO UTAI. See KIYOHIME.

169. DOJOJIN 道情神. The all-hearing genius of Hell.

170. DOKEI 道慶. Name assumed in 1473 by Ashikaga Yoshimasa, when he entered the priesthood after his retirement.

171. DOLPHIN. Ornamentally treated, the Dolphin receives some of the characters of the Koi or sacred Carp. Golden dolphins (KIN NO SACHI HO KO), eight feet seven inches in length, made of solid gold, and said to be worth nine thousand pounds each, were made by order of Kato Kiyomasa in 1610, and placed on the top of the roof of the donjon (Tenshu) of the Nagoya Castle, in Owari. One of them, which many years before had been the aim of a thief, was exhibited, in 1873, at the Vienna exhibition. The story says that Kakinoki Kinsuke, to win the love of some woman, attempted the theft by means of a big Kite, after which Kite-flying near the temple was forbidden.

172. DOMEJIN 道明神. The all-seeing genius of Hell.

173. DOSOJIN 道祖神 (SAI NO KAMI), God of the Roads. See Koshin. Children's God, one in each village, whose feast is celebrated by the boys, with decorated bamboo, which were burnt, on the 14th of January, with all the writings made on the first and second day of the year; and *Mochi* (rice cake) was cooked on that fire.

174. DOYO, usually called YUTEN SHŌNIN 祐天上人, was a priest of the temple of Fudo at Narita, who spent a hundred days in contemplative prayers and meditation in the middle of the sixteenth century. The God then appeared to him, and offered him as penance for his sins the choice between two swords, a

## LEGEND IN JAPANESE ART.

blunt one or a sharp one, to be swallowed. Doyo selected the keen blade, and as Fudo drove it in his throat all his bad blood ran out, and after this operation he became deeply learned. His blood was used to dye some priestly robes, and he instituted a three weeks' fast to be practiced yearly as a commemoration of his vision.

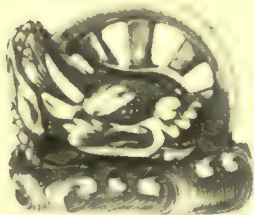
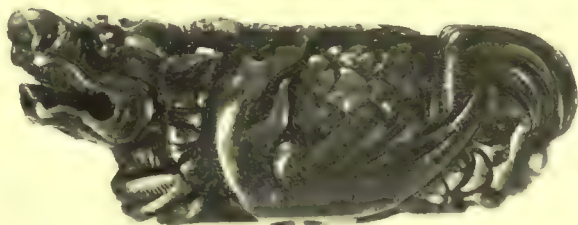
175. DRAGON 龍. Of all the array of supernatural creatures forming the mythical fauna of Japanese lore, none perhaps is more commonly represented in art work than the Dragon. Imported from China, its appearance does not greatly differ from that of the Chinese Dragon, except in the matter of claws, three of which only are vouchsafed to the ordinary Japanese Dragon and five to the Imperial or Chinese monster, also found in Japanese art. The ordinary Chinese Dragon has four claws only on each of its four limbs.

The Dragon is full of remarkable powers, and seeing its body in its entirety means instant death; the monster never strikes without provocation, as for instance when its throat is touched. The Chinese Emperor Yao was said to be the son of a dragon, and several of the other Chinese rulers were metaphorically called "dragon faced." The Emperor of Japan was described in the same way, and as such hidden, by means of bamboo curtains, from the gaze of persons to whom he granted audiences, to save them from the terrible fate otherwise inevitable.

In Gould's book, *Mythical Monsters*, the dragon is dealt with at length, the translation from a Chinese Encyclopædia of an article upon the dragon being given in extenso (page 243). An exhaustive description is also given by the Japanese novelist, BAKIN, in *Hakkenden*. [See Griffis *Mikado's Empire*, 1896, page 478 & seq.].

The Chinese call the Dragon *Lung* because it is deaf; it is the largest of scaly animals, and it has nine characteristics. Its head is like a camel's, its horns like a deer's, its eyes like a hare's (? a devil's), its ears like a bull's, its neck like a iguana's, its scales like those of a carp, its paws like a tiger's, and its claws like an eagle's. It has nine times nine scales, it being the extreme or lucky number. On each side of its mouth are whiskers, under its chin a bright pearl, on the top of its head the POH SHAN or foot rule, without which it cannot ascend to Heaven. The scales of its throat are reversed. Its breath changes into clouds, from which





CHINESE DRAGON (H.L.B.)  
AMAKURIKARA (H.L.B.)

RAIN DRAGON (G.H.W.)

CARP DRAGON (H.E.)  
SASHIOKO (DOLPHIN) (H.L.B.)

SHIFUN (H.L.B.)

DRAGON AND TAMA (H.L.B.)  
DRAGON AND WHEEL (H.L.B.)  
HAYIFUKI KARA RIU (H.S.T.)  
DRAGON AND TIGER (A.)





## LEGEND IN JAPANESE ART.

come either fire or rain. The dragon is fond of the flesh of sparrows and swallows, it dreads the centipede and silk dyed of five colours. It is also afraid of iron. In front of its horns it carries a pearl of bluish colour, striated with more or less symbolical lines. It has the power of invisibility and of transformation at will, it is able to shrink or to increase in size without limits.

In both the Chinese and the Japanese mythology, the watery principle is associated with the dragon, and especially with the rain dragon Amario, or U-ko, or U-shi, also with the storm dragon. The ruler of the waters, Ryu o Kio, or Ryujin, or Ryujin Sama, lives beneath the seas, or at the bottom of lakes in the Ryugu-jo, the dragon palace. See Tawara Toda, Urashima Taro, and Air Castle, Monkey and Jelly-fish; see the story of the happy hunter Hikohohodemi no Mikoto.

Ryujin has a messenger in Ryuja sama or Hakuja, the small white serpent with the face of an ancient man; and he carries the precious jewel (*Tama*, the *Mani* of the Buddhists) or the two jewels of the ebbing and of the flowing tide, the "Tide ruling gems" which he presented to Jingo-Kogo, to Hikohohodemi (q.v.), etc. See RIUJIN, KAMATARI, etc.

The Dragon (TATSU) is one of the signs of the zodiac; the four seas, which, in the Chinese astronomy limit the habitable earth, are ruled over by four Dragon Kings.

The celestial dragon presides over the mansions of the Gods and keeps them from decay.

The spiritual dragon ministers to the rain.

The earth dragon marks out the courses of rivers.

The dragon of hidden treasures watches over the precious metals and stones buried in the earth.

There is a hornless dragon, the Chinese Kiu lung. The Chinese winged dragon Ying lung is the Hai Ryo, shown with feathered wings and tail and birds claws, besides the dragon's head, they are also called Tobi Tatsu and Shachi Hoko.

A white dragon which lived in a pond at Yamashiro in the province of Kyoto, and changed every fifty years into a golden bird, the *O Goncho*, with a voice like a wolf's howl, and whose apparition was followed by terrible famine

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and pestilence. Another white dragon was the transformation of Raitaro (see the story of Bimbo).

The yellow dragon is, however, the most honoured of the whole family. The Chinese attribute the origin of their system of writing to the yellow dragon, who presented to Fuh Hi a scroll inscribed with mystic characters as the sage was gazing upon the waters of the Yellow River.

BAKIN, in his description of the dragon family, enlarges considerably upon the four dragons of the Chinese, as described later by Mayers :

SUI RIU, a rain dragon which causes the rain to fall when in pain, the water presenting a reddish colour due to his blood.

HAN RYU is striped with nine different colours. It is forty feet long and sometimes has red stripes with dark blue bands.

KA RYU is a fiery dragon of scarlet hue, only seven feet long.

The dragon of good luck is FUKU RYU, that of whom the luck is bad or indifferent becomes HAKU FUKU RYU.

RI RYU has a wonderful sight, hundreds of miles being as nothing to this creature.

Some dragons cannot reach heaven, the long-bodied HAN RYU in particular. Dragons can breed by intercourse with ordinary animals, with a mare, a *Ryu-Me*, with a cow, a *Ki-Riu*.

The Dragon Queen is occasionally shown, dressed in shells and corals, with other marine attributes.

As an emblem the dragon represents both the male and female principle, the continuous changes and variations of life, as symbolised by its unlimited powers of adaption accommodating itself to all surroundings, therefore never finished, like the everlasting cycles of life.

In connection with a Tiger, generally crouching near a cave or some bamboos, the dragon in the sky represents the power of the elements over the strongest animals.\* The association of the two creatures was meant in Chinese to represent the Emperor and his ministers.

The dragon is associated with numerous personages and stories. See Bashiko,

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\* Anderson calls it *U-Chiu no Tora*, and says that it is emblematic of the power of the faith (C.B.M.-p. 53).

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Chinnan, Shoriken, Handaka Sonja ; also Tokimasa's crest, Ojin and Take no Uchi, etc., mentioned under Emblems and Attributes.

For the eight-headed dragon, see Susano-o.

The rain dragon entwined around a sword is a frequent theme, the sword being as a rule the Vajra hafted *ken* of Kobodaishi.

Another sword, connected with a dragon legend, is the Kuzanagi, one of the three relics of the Japanese regalia, the fire quelling sword used by Yamato Take, and which Susano-o no Mikoto had drawn from the tail of the eight-headed dragon.

Two dragons "affrontés," with the Tama between them, form the handles of bells, whether large temple bells or small *grelots*; it is also a very common mode of decoration of sword guards, called *Namban Tsuba*.

Dragon netsukes were the specialité of Tomomasa.

A dragon ascending Fuji in a cloud is symbolic of success in life.

BENTEN is often shown with a dragon, and her intercession in Enoshima against the troubles caused by such a creature, belongs to the story of Hōjō Tokimasa (q.v.). In fact this Goddess is said to be "partly" a dragon.

KWANNON is also represented in company with a dragon upon whose scaly body she stands.

A dragon issuing from an ash-pan or *Hayifuki* (in the *hibachi*) frightening the man who uses this implement, represents the story of the boaster, and illustration of the saying :

*Hayifuki kava Riu* (or — — *Ja detta*) almost identical with *Hyotan Kara Koma* : "It is the unexpected that happens."

The *Kumozui Taisei* (Encyclopædia for children) gives two more types of dragons, one with wings called *Shi fun*, and one with large scales, spiny fins, and the body of a fish, which is named *Makatsugyo*.

KAN NO KOSO, SUSANO-O, etc., are shown killing dragons. Another dragon slayer was T'an T'ai Mieh Ming, disciple of Confucius, whom the God of the Yellow River caused to be attacked by two dragons, to rob him of a valuable gem, but T'an T'ai slew the dragons, and to show his contempt of wordly goods threw the treasure in the river. Twice it leapt back into his boat, but at last he broke it, and scattered the fragments.



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176. DREAMS 夢. Dreams are often occasioned by demons, and in particular evil dreams, are the work of the Oni RINGETSU, but they form the food of the mythical animal Baku (q.v.). Lucky dreams may be induced by placing in the drawer of one's pillow a picture of the Takarabune (q.v.). The Clam's dream is another name of the Air Castle (q.v.).

Rosei's dream, illustrating the fallacy of worldly honours is frequently represented and sometimes attributed to Lü Yen. See Rosei, Soshu.

A classical dream is that of a Chinese Sage, CH'UN YU FEN 淳于棼, who thought that he had lived for several years in a palace, and on waking up after a while, under a tree in his garden, told the story to his friends. They said that as he fell asleep an ant came down from his beard, and went into a hole near by; thinking there might be a connection between the Ant and his dream, they dug up the place, and found an Ant's colony built exactly as he had described the palace of his dream. Ch'un yu had dreamt that the King of that underground realm had married him to his daughter, and given him the governorship of his Southern provinces, hence the names Nan Ko Che Meng given by the Chinese to this fairy-tale, the author of which is said to have been Li Kung Tso. It is called in Japanese *Nan Ko no Yume*, and its curious resemblance to the dream of Rosei will be readily noticed.

Another dream, famous in Chinese lore and sometimes illustrated, is that of Tsai Siang given as a moral example in the *Kan-in-pien* 太上感應篇. Tsai Siang loved to eat quails, and one night in a dream he saw a young man clad in yellow who, in eight verses, reproached him the hecatombs of living creatures necessary to satisfy his appetite. Tsai Siang went at once to his kitchen, where he liberated some scores of quails then awaiting the cook's attention. During the following night an equal number of adolescents dressed in grey came to thank him in another dream. The glutton mended his ways and later became a minister.\*

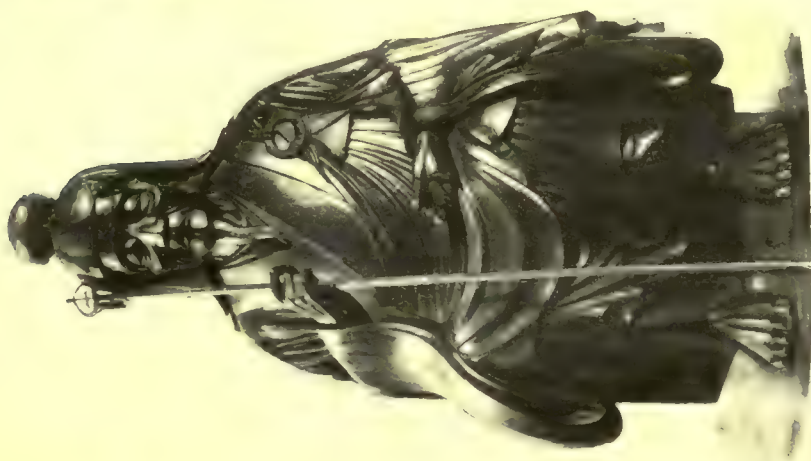
Another dream forming the theme of prints or pictures is that of Raiko being presented with bow and arrows by a Goddess.

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\* The dream of the quail-boys, or Hantan's dream is easily confused in pictures with the feather-clad dwarf god Sukuna Hiko no Mikoto 少彦名尊 (q.v.), also called Sukuna Bikona.



EBISU (*U.*)  
ENDO MORTUO (*coll.*)



ENNO SHOKAKU (*Mus.*)



EARTHQUAKE FISH (*c. 1771*)  
FISH CHARM (*H.S.T.*)



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Dreams of Fuji Yama, of two falcons or three fruits of the egg plants are considered lucky omens, predicting long life to the dreamer. *Ichī Fuji, ni taka, san nasubi* is the Japanese proverb expressing this belief. See Sagami Takatoki, who dreamt that Tengus were hovering around him in his sleep.

177. EARTHQUAKE FISH 地震魚, or NAMAZU or JISHINUWO. This is the catfish to which earthquakes are due; the creature has a body like an eel, a large flattened head, and long feelers on both sides of its mouth, it lies with its tail under the provinces of Shimosa and Hidachi, and when angry, wriggles about, shaking the foundations of Japan. A large stone rests on its back, the *Kaname Ishi*, protruding in the garden of the temple of the God KASHIMA DAIMIOJIN (Takemika Tsuchi no Mikoto). This stone goes deep into the bowels of the earth, it is the rivet (*Kaname*) which binds the world together: when KASHIMA and KADORI MIOJIN came from Heaven to subdue the world, Kashima thrust his sword through the earth, the mighty blade shrank and became the *Kaname Ishi* which Kashima alone can move. Kadori Miojin is Futsu Nuchi no Mikoto, he has a gourd, and with that gourd and the help of Kadori, this God keeps the fish quiet. Mitsukuni, Daimio of Mito, grandson of Tokugawa Ieyasu, with a Saint Thomas bent of mind, had the earth dug around the *Kaname Ishi*, but his men could not get at the base of it. Kadori and his gourd, hugging the *Namazu*, is sometimes a subject for artistic treatment. His efforts are little thought of if one believes the proverbial sentence: A Gourd against a *Namazu* (meaning useless effort) alluding to the slipping of the gourd on the fish's skin. Earthquakes are also attributed to a beetle, named the JISHIN MUSHI or Earthquake beetle, with a dragon's head, ten legs like spider's and a scaly body, which is supposed to live deep under the earth.

178. EBISU 恵比須, or YEBISU, one of the *Shichi Fukujin*. Sometimes also named HIRUKO. He is the third son of Izanagi and Izanami, Koto Shiro Nushi no Kami, though sometimes said to be the son of Daikoku.

Ebisu's name as a luck bringer shares with Daikoku the honour of a place in a cradle rhyme celebrating the arrival of the Takarabuné on New Year's Eve quoted by Anderson:



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Sendō, mandō, ō funé wa gichi gichi

Ebisu Sama, Daikoku Sama,

Fuku no Kami yo

Gichi, gichi kogeba.

. . . . . etc.

Most of which consists of onomatopœia.

His particular temple is at Mionoseki, where figures made of pottery, and metal ornaments for pouches, bearing his traditional appearance, are regular articles of trade. Legend has it that he originated the clapping of hands, usual in Shinto temples to call attention of the Gods to the prayers.

Ebisu is deaf, so much so that he cannot hear the summons which in October calls all the other divinities to the temple of Izumo. This infirmity forms the pretext for a festival, the Ebisu Ko, falling on the twentieth of October. It is probable that originally Ebisu was an Aino divinity. His very name means "The laughing God," and his countenance is altogether that of an happy individual. Bearded, smiling, or laughing, on his head a cap with two points, or a bonnet, generally sitting on his crossed legs and holding a fishing rod and a big *Tai* fish, Ebisu cannot be mistaken. He is often shown with Daikoku (q.v.), in more or less humorous groups, and his own emblems are somewhat varied in their treatment: he may be cutting up his fish; or hugging it; or trying to cram the animal into a basket several sizes too small; striking with his rod one of Daikoku's rats having a fight with the *Tai*; or dancing with the fish strapped on his back, etc.

Ebisu is the God of honest dealing, he is also the patron of fishermen and the God of food; often coupled with Daikoku as the two Gods whose shrines are the most common in households. This God has a peculiar hatred of cocks, hens and chickens, responsible for the paucity of eggs at Mionoseki. Hearn (U. J. I. p. 231) gives a humorous description of the troubles which befall anyone carrying as much as the image of a chicken in defiance of the deity's wrath. It seems that the God used to spend some of his time fishing at Cape Miho at night, and it is even hinted that his occupations were not always of so simple a nature, so that he had made it the cock's duty to crow loudly at sunrise to warn him that it was time for him to return. Once, however, chanticler

東海道  
五十三對

[illegible]

IKKIU AND THE JORO  
(Shozo Kato collection)





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failed in his duty, and Koto-Shiro, on the return journey, having lost his oars, had to paddle with his own august hands, which the fishes sorely bit. Hence his hatred of chickens, the effects of which the native simple folks dare not bring upon themselves.

179. EISHUKUKEI 衛叔卿. (A man on precipice, bowing to Sennins playing Go above.) One day the Emperor Bu of Kwan wanted to know where Eishukukei lived, as it was known in his native district of Chuzan that he eat mother-of-pearl, and he passed for a wizard. So he sent to Hakuryo for the son of the sage, named TAKUSEI 度世, and ordered him to go to Mount Kwa to hunt up his father. The son, when he reached the mountain, saw his father, seated on a rock floored with jewels and shaded by a purple cloud, occupied at playing with several other sages a game of Go. He inquired who were the players, and his father told him: Kogaisensei, Kyoyu, Sofu, and Ojishin. He then reproved him for his interference, and telling him that there was a talisman hidden under the pillar of his house, sent him home. (*Ehon Kojidan.*)

180. EMMA Ō, EMMA TEN. See YEMMA, Regent of Hell.

181. ENCHIN 圓珍, Buddhist priest (814-891), founder of the Jimon branch of the Tendai Sect. He received from Go Daigo the posthumous title of CHISHO DAISHI.

182. ENDO MORITO 遠藤盛遠, (MONGAKU SHONIN) 文覺上人 also called ENDO MUSHU MORITO 遠藤武者盛遠, from his military grade, Mushado Koro, was a captain living in Kyoto, who fell in love with KESA 袈裟, wife of a Samurai, WATANABE WATARU 渡邊渡, in 1143. As she resisted his entreaties, he vowed to kill her family, unless she allowed him to kill her husband and became his wife. She made an appointment to receive him in her house at night, when he would find her husband asleep in a room, alone, and could kill him. Endo came, and cut off the head of the sleeping individual he met in the appointed room, only to find that it was the lady herself, who, taking the opportunity of her husband being on a journey, had dressed herself in some of his clothes, and sacrificed her



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life to save her honour. Endo, finding his mistake, was overcome with grief, and, repenting his evil ways, shaved his head and became a monk, under the new name of MONGAKU. He retired to the district of Oki, and for twenty-one days remained naked, holding in his teeth the dorge-shaped handle of his bell, counting his beads, and praying under the waterfall of Machi (Kumano, Kii). Another version says that he began his penance on the 20th day of the 12th month, and that three days after his body froze, but FUDO Mio-ō and his two attendants lifted him from under the icicles and brought him back to life. One of the Mountains of Oki bears the name of Mongakuzan, in his honour, and in commemoration of the holiness which he managed to attain. Mongaku doing penance is a pretty common subject.

He is said to have been sent to Izu in 1179, and to have incited YORITOMO to fight the TAIRA, and later to have been exiled to Okishima, where he died, because of a plot against the Emperor TAMEHITO (Tsuchi Mikado) in 1199, a behaviour hardly to be expected from a man who had acquired such a store of merit.

183. ENJOBŌ was a priest of Owari, whose claim to celebrity consists in his having got rid of BIMBOGAMI, the God of Poverty, by means of a charm, used whilst imitating with peach tree twigs the action of pushing someone out of doors, and forthwith shutting the doors of the temple. This operation took place on the last day of the year, but Enjobō's slumbers were troubled the same night by a dream, in which the skeleton of a priest came and reproached him for having thrown away his companion of so many years. (See Bimbogami.)

184. ENKO DAISHI 圓光大師. Posthumous title bestowed upon the monk GENKU, also called HONEN SHŌNIN (1133-1212), who, after passing four years in the monastery of Hiyeizan, without finding the complete truth he was seeking, left it when eighteen years old to go to Kurodani, and, rejecting the practices of the Tendai sect, became the first exponent of the Jodo sect. He is said to have limited his prayers to the repetition sixty thousand times daily of the name of the Buddha Amithaba.

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185. ENOKI 榎. The Enoki tree is the *Celtus Sinensis* or *Celtus Wildenowiana*; it is sacred to the God KOJIN, and it is considered a goblin tree, inhabited by malevolent *onís*. Its wood however, when made into chopsticks, is supposed to cure toothache. There is near Tokio a tree called *Yenkiri Enoki* (Union breaking tree), to which jealous lovers pray. According to legend, there was in Omi, an Enoki tree over one thousand years old, which grew amongst a forest of pines near the estate of a Daimio called SATSUMA BISHIZAEMON. The latter decided to have the tree felled, as it interfered with the landscape, seen from the castle, obstructing the view of a beautiful lake. The Daimio was beseeched not to carry out his idea, but without avail. During the night preceding the day fixed for the work, a dragon appeared to Satsuma's mother, predicting the end of her son's race if he did not desist; Satsuma was deaf to all prayers, and the work was proceeded with. As the tree fell to the ground, a terrible noise like a loud moan was heard, and Satsuma's mother, his wife, his children, his retainers, and finally himself started to howl and run like mad animals. The Daimio hanged himself, and his mansion was deserted, until a princess of the Satsuma family, who had become a nun under the name of Jikin in the neighbouring Yamashiro temple of Kwannon, was prevailed upon to exorcise it. (See *Shungyo* in the *Shōbo-nen-jo-kio*.)

186. EN-NO-SHOKAKU 役小角. One of the earliest Buddhist Prophets of Japan living in the seventeenth century, and who ascended several of the highest mountains, Hakusan, Tate Yama, Daisen, etc., to consecrate them to Buddha. During his climbing expeditions, Enno Shokaku was accompanied by two demons, Gōki and Zenki, whom he had made his servants. Both were endowed with great magical powers, and they built, under their master's direction, several bridges over mountain chasms and torrents. The popular name of Shokaku is Yennō Guiōja. His supernatural powers were objected to, and he died in exile at Oshima. He is depicted in an okimono preserved at the Musee Guimet, amongst the patriarchs of the Shingon sect of Japanese Buddhism.

187. ENRYAKU-JI 延暦寺. The temple founded on the Hiyeizan by SAICHO (later dignified with the title DENGYO DAISHI) in 788, during the

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Enryaku Nengo (782-805). More than three thousand temples followed its erection; they were then called Hokurêi, and became the headquarters of the Yamabushi, whose dissolute ways led them to terrorise the whole town of Kyoto, and to rebel, with ASAKURA ECHIZEN NO KAMI, against Nobunaga, who in 1573 captured all the temples and purified them by reducing the lot to ashes.

188. ENSHI 猊子. The Chinese paragon, YEN 'TSZE, depicted hidden in a deer's hide. His mother suffered from an eye disease for which the milk of deer was reputed the only remedy. He went to the mountains to get some, hiding in the hide of a stag, and laid in wait for a doe. All he got was a severe hiding from a party of disgusted hunters, who, however, pardoned him his disguise when they understood his story.

### FANS.

189. The fan is characteristic of the Japanese; in olden times, *i.e.*, before 1868, it was the attribute of every individual—man, woman, coolie or prince—and likewise it was put to every possible use, doing duty either as an insignia of commandment or as a substitute for fire bellows.

Fans are of two sorts: the flat, or Chinese, fan, named *Uchiwa*, and the folding fan, *Ogi*, *Hi-Ogi*, or *Awo-Gi*. The *Uchiwa* was imported from Corea, and remained in general use up to the fifteenth century. It is the attribute of Fukurokujiu, Jurojin, Benten, Bishamon, Seiobo and the Queen of the Sea, etc.

The folding fan, however, displaced it amongst the male population, and even took the place of a short-tapered staff, called *Shaku*, which, ceremonial decreed, had to be held against the belt, at a certain angle, to give its holder a dignified appearance when appearing before the Imperial family.

The invention of the folding fan is attributed to the widow of Atsumori (q.v.), who is credited with having cured the abbot of Meido by her use of the folding fan. Another story attributes the invention to a fan maker of the Tenji period (668-672) living near Kyoto, at Tamba, and whose name has been forgotten. The poor man was married to a shrew, and one night a bat came into their room; the woman started to revile her husband for not getting up to throw the vampire out; the poor animal





ENSHI (H.S.T.)  
FOX GHOST (I.)  
FOX AND CHRYSANTHEMUM (J.N.C.)

ENDO MORITO (H.T.B.)  
FOXES WEDDING (H.S.T.)

EARTHQUAKE FISH (G.H.V.)  
FROG, SNAKE, SLUG (W.L.B.)  
FOXES AND BLINDMEN (G.H.N.)





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came in contact with the lamp and scorched its wings, falling to the floor. As the man picked it up to put it out of doors, one of the wings opened, and gave him the idea of a folding fan which could be carried in one's sleeve. The first one which he made was composed of twenty-five slats of *Hinoki* wood, hence the name *Hi Ogi* given to it.

The slats are fixed between two *Oya hone*, or parent sticks, slightly curved inwards to keep the fan compact when closed, and the whole is rivetted by means of a bit of tube and two washers, called the *Kaname* (Crab's eye).

Daggers (*Tantō*) are often made with the scabbard and handle shaped like a closed fan.

War Fans were made of metal, iron or bronze as a rule; those used by Generals bore on one side the red Sun of Yamato on gold ground, and on the other the moon or dragons and groups of stars; but the decoration of metal fans varies much.

The following list gives the names of the chief varieties of fans:—

*Akoya Ogi*, of sixteen blades, painted with emblematic designs and from the two outside sticks of which depended bunches of long streamers. (*Isai Gwashiki*, 1864.)

*Akome Ogi*. The folding fan attributed to Atsumori's widow, composed of thirty-nine inside blades, painted white, and decorated with the emblems of longevity: the Chrysanthemum, Ume, and Matsu figured in lacquer. This type of fan was used by the court ladies until 1868.

*Chukei*. A fan carried by priests and nobles.

*Gumbai Uchiwa*, made of two pieces of leather, or of iron, fastened together on either side of the straight stick, and used in war only.

*Gun Sen*. Also a war fan, either flat or folding, and made of metal, chiefly iron.

*Hi Ogi*, made of twenty-three inside blades of *Chamaerocyparis obtusa* and used as a court fan from the XIth. century.

*Jin Sen*, a camp fan made of feathers, frequently shown in the hands of warriors, the feathers of the peacock or of the pheasant being most often used. It has the shape of an *Uchiwa*, with the feathers pointing separately.

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*Komori.* Open court fan, with fourteen bamboo sticks, upon which is pasted coloured paper of any shade, except the unlucky green and light purple.

*Mai Ogi.* Dancer's fans, used from the XVIIth. century. They are built upon ten ribs only, and held together by a leaden rivet. They are covered with thick monochrome paper, with a *Mon* painted on it.

*Maki Uchiwa.* These fans are so built as to allow of their being rolled up like an umbrella around the central stick.

*Mizu Uchiwa.* Fans made in Fukui, with waterproof paper, and which are occasionally dipped in water to reduce the temperature when in use. They were invented about the end of the XVIIth. century, and are often lacquered.

*Mita Ogi,* are huge fans carried by firemen, and used in processions and festivities. They are seven feet long, and are made of six blades of *Hinoki* wood.

*Rikiu Ogi.* Tea ceremony fans, dating from the beginning of the XVIIth century; they have only three sticks, and were designed by SEN-NO-RIKIŪ, of tea ceremony fame. See CHA NO YU.

*Shibu Uchiwa,* are used for kitchen purposes; they are liberally coated with the evil-smelling mucilage made from unripe persimmons, and from which they take their name.

*Suye Hiro Ogi,* are very flexible fans used in the Nô dances, and the skeleton of which consists of fifteen, eighteen, or twenty-five sticks.

*Tetsu Sen,* are the folding war fans, with ten iron ribs, dating from the XIIth. century, the covering of which consists of stiff monochrome paper, with designs of the red sun and the moon.

*Uma Jirushi* (horse ensign), was a huge fan with silk covering and sticks five feet long, mounted at the end of a pole some fifteen feet long; it was used as an ensign by the Tokugawa Shōguns.

For an extensive illustrated monograph on fans, see Mrs. Salwey's book and her *Japan Society* paper, which have been to some extent used in the above article.



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The fan plays a rôle in a great many stories, amongst which see ATSUMORI, BENKEI and YOSHITSUNE, ANTOKU, NASU NO YOICHI, ARAKI, KIYOBAYASHI the wrestler. See also EMBLEMS, ATTRIBUTES, and OMENS.

190. FAN DANCES. The fan is the attribute most commonly used in dances: it is generally shown in the hands of the *Kagura* dancers (see *Manzai* dancers) or of the performer with the *Shishi* mask. The *Kagura* dance is said to commemorate the performance of UZUME when getting Amaterasu out of the cave. In the Fan Dance, which is, however, more of a juggler's performance than a dance, the fan represents the leaves of a pine tree, and the performer adds to the number he carries until some are balanced on his forehead, nose or mouth, hands and feet.

191. FAN GAMES. See GAMES.

192. FAN LI 范蠡. See HANREI.

193. FIREFLY LOVER. See HOTARU HIME.

194. FISH 魚. See EARTHQUAKE FISH.

195. FISH 魚 (DRIED) OR HIMONO 干物, forms often a motive for *Kodzukas* and *Netsuke*. Given as a present to anyone entering upon a journey, it has a hidden meaning, and expresses the wish that the recipient will be "well preserved" in health.

It is also given with some peas (*mame*), the allusion being a pun on *mame* (busy or healthy), and expressing the same wish. A grilled HERRING has also a hidden meaning; KONOSHIRO means "burnt castle," and this unlucky *double entente* made it a very ominous food, of which nobles took good care never to partake, fearing lest the omen should apply to their own castles. IWASHI, a sardine, like the Himono, is used to prevent the return of the demons after their expulsion on New Year's Eve, as described under CHARMS. This custom has given rise to a proverb: *Iwashi no atama mo shinjin gara*—"Even the head of a sardine can do something for you if you pray (to it) long enough." And the proverb is sometimes found illustrated in print, an Iwashi head surrounded with rays being prayed to by several individuals prostrated before it.

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KAZUNOKO (dried roe of herring), means many children, and as expression of this wish is used in the New Year's festival.

FISH HEAD. A wooden hollow fish head is used as a sort of drum in Shinto temples; it is commonly called *Waniguchi* (crocodile mouth). Wooden gongs, made in the shape of a fish, and hollow, are used in China.

FISH (made of paper). On the *Tango no Sekku*, or boys' festival, taking place on the 5th of May, huge Carps, made of paper or of cotton cloth, are attached to masts and poles, one for each boy in the household, as an allusion to the emblematic perseverance of the *Koi*, which swims against the current and even attempts to leap waterfalls (see CARP). In a like manner, the boy is expected to fight against adversity and reach a fortunate position in the world.

196. FISH SAVE. A Japanese Ambassador to China, married there, and after his departure for his native land, his Chinese wife gave birth to a son. The father refusing to return to live with his wife and offspring in China, the mother cast the boy into the sea, where a fish picked him up and carried him to the coast of Osaka, landing him just as his father passed by. The boy was given the name of *Fish Save*.

### 197. FOREIGNERS, and MYTHICAL INDIVIDUALS.

In Hokusai's *Mangwa* are pictured a series of mythical creatures, whose bodies are partly related to the genus *Homo*, and which are called Mythical Foreigners in Anderson's *Catalogue of pictures, etc., in the British Museum*:—

CHŌHI or TENAGA, long arms.

CHŌKYAKU or ASHINAGA, long legs.

CHŌJI, long ears.

GEKIBOKU, tailed men, carrying on the shoulder a hoe, to dig holes in the ground for their tails. See *Telliamed*, 1748, for a similar myth.

HITOBAN, flying head, probably one of the *Bakemono*, but the hands of this creature can also fly away in opposite directions during the night, and return to the body in the morning.

IPPI, half man, shown walking with his mate (*Vol. III*).

JIURI, one arm and one leg only.



SENKIO  
SANSHU  
KOBIO  
KAFURI MEN  
KOKEI  
GEKIBOKU





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KAFURI UMIN, flying men, shown in *Vol. III.* with a bird's bill, and in *Vol. XI.* with a human face. They are said to live in Funtan. See TENGU.

KOGAN, nape eye, with bow and arrow.

KOBITO, pigmies, nine inches high.

KOKEI, crooked legs.

KUKOKU, dog's head (has a wife of normal appearance, shown next to him).

MUFUKU, no belly.

MITSUME KOZO, with a third eye in centre of forehead, is one of the *Bakemono*

ROKUROKUBI, whirling neck.

SANSHIU, triple face.

SANSHIN, triple body with one head only.

SENKIO, perforated chest. q.v. Anderson gives the name *Kenkio*, although the *Kana* transliteration in the *Mangwa* reads *Senkio* 穿胸

TEIREI, horse legs.

UMIN, flying men (same as *Kafuri Umin*).

Several of these are also described as Goblins. Most are drawn from the chapters on the Ethnography of the foreign and barbarous countries in the *Wakan san sai Dzuye* and from other Chinese sources; Japanese artists, however, have not, as a rule, given much prominence to these creatures; the Dutchman, the curly haired foreigner with a long trumpet (like the Tibetan ones) and his female companion, of shorter stature, with long straight hair, leading a *Karashishi* at the end of a chain are more commonly met with.

Coral divers are always depicted as black men with curly hair.

198. FOX 狐. The Fox bears the name of *Kitsune*, and is reputed an evil creature, a great many degrees more so than the Badger (*Tanuki*) (q.v.), and capable of demoniacal powers, such as possession. This form of misfortune bears the recognised name of *Kitsune-tsuki*, and, according to B. H. Chamberlain (*Demoniacal possession in Things Japanese*), the belief in

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it is still strong, even in these years of enlightened scepticism. The belief in foxes' magic came from China about the tenth century, and the mere description of the evil deeds of foxes would fill a volume. An essay on the subject will be found in Lafcadio Hearn's *Unfamiliar Japan*, Vol. I., pp. 316, & seq. The *Inari* fox, by exception, is a well-disposed creature, perhaps the messenger of the God of rice and harvest had to become benevolent, but the others, the field fox, the *Kokko*, the *Jenko*, *Reikko*, are bad, and worse than all is the man fox, the *Ninko*, or *Hoto Kitsune*.

Foxes are long-lived animals; at the age of a hundred they may possess human beings, or delude them by taking the form of women (see ABE NO YASUNA and ABE NO SEIMEI).

A fox with a brush in its mouth, and nursing a baby, represents Kuzunoha.

When a thousand years old they become either white or golden, and their powers are extremely great; they have nine tails, and take the name *Kiubi no Kitsune*. In *Ehon Wakan Homare* such a fox described as "golden hair nine tail evil Fox," is depicted with human hands, flying away from a warrior, and on the following page YÜN CHU TSZE (Unchiushi) 雲仲子 is shown contemplating a picture of a fox dressed as a courtier, when he predicts the ruin of his country at the battle of 終南山 Mount Shunan. According to legend, T'A KI 妲己, the favourite of Chow Sin, was a fox in woman form (see the story of Go TOBA's concubine, TAMAMO NO MAYE).

The fox forms the popular representation of Inari Sama, and as such is often met with in the form of stone images, showing the animal in a seated posture, with or without small bronze bells, and which are used at the entrances of Inari's temples and in many other places.

White foxes, with the sacred jewel in their talons, are sometimes a subject met with in art. Another familiar subject is that of the foxes' wedding, or KITSUNE YOMEIRI, when the sun shines amidst the rain, the bride being carried to her husband's house. Every fox is said to have a family of seventy-five, and possesses the infinite vision (*Ten Gan*), the all-

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hearing ear (*Ten ni tsun*), the secret of the souls of others is open knowledge to him (*Ta shin tsun*). He has the full knowledge of the universal past (*Shiyuki mei tsun*), and of the universal present (*Zhin kyan tsun*), besides the widest powers of self-transformation and transmutation, of which he makes the largest use in its evil designs upon men.

Like the badger, the fox disguises itself as a priest, or uses its belly as a drum (*Kitsune no hara tsuzumi*), or generates the fox fire (*kitsune-bi*), the Will-o'-the-wisp. With its distended belly it is, like the badger, sometimes shown with the *Fugu* fish, playing with Hotei at *To hachi ken*. They occasionally shave men's heads, and make them look like monks; other fox tricks consist in eating the grease of candles after extinguishing them, of deluding blind men in following them about, grasping their tails, which they believe to be the *kimono* of some friendly guide.

When the moon is in the sky they can manage to take its form. They are, however, afraid of wrestlers, and cannot utter complete words: A *Hoin* or a *Yamabushi* can exorcise them out of a possessed individual.

The fox is worshipped in Matsue, at the Temple Kodomo no Inari, or Jigyoba no Inari, and prayed to by people whose children fall sick, or object to having their heads shaved, or refuse to be bathed (perhaps because of the high temperature of the bath).

In *Tales of Old Japan*, A. B. Mitford, now Lord Redesdale, gave two fox stories. One (from the *Kanzen Yawa*) is that of Tokutaro, of Iwahara, in Shinshiu, who, not believing in foxes, made a wager to spend the night on the Maki moor, to disprove their existence. On arriving there he saw a fox run into the hedge; a moment later he was accosted by the wife of the headman of Maki, who was going on a visit to her parents in upper Horikane, and begged that he would accompany her. He consented, but when they reached the house of her parents he told her father that she was undoubtedly a fox in disguise, and would prove her to be so. In endeavouring to do so, he burnt her to death in front of the kitchen fire. He was bound with ropes and tied to a post, to wait till the morning, when he would be taken to his lord for judgment. At that juncture, appeared the priest of the temple Anrakuji, of Iwahara, with a servant, who inquired into the cause of the headman of



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Horikane's grief, and recognising Tokutaro, offered to shave his head and make a monk of him as a penance since he had not killed the girl from any other cause than his belief that she was a fox. The headman having agreed, Tokutaro's head was duly shaved by the priest . . . In the morning, Tokutaro awoke in the middle of the moor, to find that he had been the victim of a bad dream, but his pate was bare, and he became a priest under the name of Sainen.

The story of the grateful foxes is more popular. A man once bought for half a *Bu* (sevenpence) a fox cub, which three boys were going to kill; he dressed the fox's wound and gave it back to its parents, which came near him to find their cub. A short while after, his own son got sick, and the physician ordered him as the one and only cure the liver of a live fox. None could be procured, but late at night a messenger came, with a liver, stating that he came from a certain person, whose name he gave, the very man who had tried to procure it but had failed. This person being invited to dinner, after the child had recovered, was quite surprised at his host's expressions of gratitude, as apparently he knew nothing of the messenger who had brought the liver.

During the same night the man had a dream, in which the old vixen told him that she had killed her cub to requite her debt to him, and that her mate had acted as messenger in the circumstance.

The BADGER and the FOX. Tanuki and Kitsune were in sore straits through lack of food; the badger suggested that he would pretend to be dead, and that the fox, taking human shape, should carry him to the town, sell him, and with the money buy food for both. This ruse proved highly successful, and the two animals resolved to repeat it, changing rôle in turns. The badger, however, had made up his mind to keep all the money for himself, and when he sold the fox whispered to the buyer that Kitsune was shamming. The man killed the fox. Then the tale of vengeance began. The son of the fox made a wager that he would so disguise himself that the badger, with all his cunning, would not be able to recognize him and avert his fate. He would, said he, dress as a noble, and in that disguise cross a certain bridge unheeded.



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The badger heard this, and went to the bridge to watch. Late in the day a Daimio passed with his retinue, and the badger shouted to him: "I know you; you have come to pay me that wager." The fox cub was hidden near by, and as the badger gave himself away he killed him on the spot.

In another story of fox revenge, a goldsmith of Oji, whose work consisted in chasing *menukis* and *fuchi-kashiras* for sword hilts, used to scoff at Inari. One day a woman came and asked him to call with some gold ornaments which one of her relatives desired to inspect, with a view to purchase. The goldsmith came as desired, taking some choice specimens along, which the lady took from him, begging that he would wait at the door of a castle on the Oto-nashi-gawa. While the man waited, he saw the building decay and crumble to dust under his very eyes; nothing remained but a ruined well, from which flew away a fox, snarling at the bewildered goldsmith.

Foxes are shown amongst chrysanthemums, as an allusion to another fox girl story. A prince, having once become infatuated with a beautiful young girl, her real form was later revealed to him as she was sleeping amongst chrysanthemums, when she resumed the shape of a fox.

In one of the Nō dances is preserved a presentment of the legend, according to which Inari Sama, the Fox God, helped the smith Sanjo Kokaji Munechika to forge a sword for the Emperor.

B. H. Chamberlain says that Inari blew the bellows for Kokaji, the swordsmith, and that this legend is commemorated in the fires lighted on the occasion of the *Fuigo Matsuri*, or feast of the bellows, on the 8th of November.

*Kitsuné Tsuki* is a common subject in art: a fox, wrapped in a man's dress, slumbers near or under a sheaf of straw. The hunter, who unexpectedly finds the animal, is too surprised to kill it. Or, the reapers in the field think that they see a fox, while it is only their master's servant bringing them food, and the poor man gets beaten to death.

Foxes are also depicted attempting to break Daruma's meditation.

In his translation of *Chiushingura* (2nd Edition, p. 80), Mr. F. V. Dickins

## LEGEND IN JAPANESE ART.

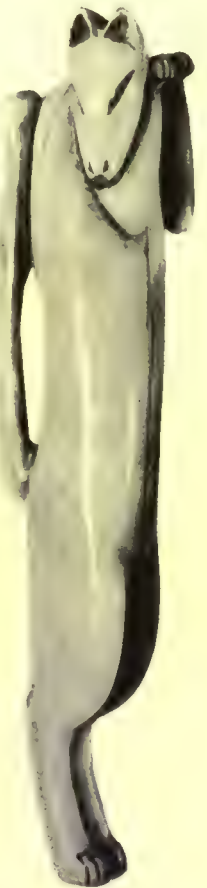
gives the following names of Goblin foxes: Shinodæ, Kurosuké, Reita Sansuké, Osuké, Yatsuyama, and Kuzunoha. See also the Hundred Stories of Monsters, *Ehon Hiaku Monogatari* (3 vols., illustrated by Takehara Shunsen).

199. FROG. The frog and the toad are of common occurrence in Japanese art. See TOAD, GAMA Sennin, JIRAIYA, KOSHIN Sennin, ONO NO TOFU, CHUGORO, TOKUBÉE. Frogs over an upturned water-bucket, or basking upon a lotus leaf while a kingfisher watches his opportunity to pick the delicate morsel; frogs ascending Fuji with hats, umbrellas, and picnic box made of lotus leaves and fruits, while Fuji itself takes the appearance of a huge frog's head; frogs drilling like soldiers, playing with foxes and monkeys, or worshipping another and bigger frog, seated amongst leaves like an enthroned Buddha, are but a few common adaptations of this animal.

The frog, in company with the snake and slug, form an allegory called *San Sukumi*, "the three cringing ones," afraid of one another because the snake can eat the frog, which disposes of the snail, but the slimy secretion of the latter is fatal to the snake. This belief is made use of in the legend of Jiraiya, where magic powers in the same relation to one another are attributed to the three animals.

There is a proverb which says: "What does the water frog in the well know of the great ocean?" and it is said that a Kyoto frog and an Osaka frog, feeling hurt by the aspersion thus cast upon their race, decided to set upon their travels and enlarge their minds by contemplating the Eastern Ocean and the China Sea respectively. They met on the road after enduring many hardships, and after the usual greetings, inquired from one another what the two towns were like. They found that there was hardly any difference between them, according to one another's description, and the older frog suggested that instead of going further, they should both set back and return to their own wells, saving themselves further trouble and travel. And they did so, returning home feeling that they had been very foolish, but consoling themselves with the old proverb that "Even Kobodaishi drew some characters badly."

The croaking of frogs is not very melodious, which may account for their being called Dutch nightingales, with the exception of the *Kajika*,



KITSUNE TADANOBU (Y.)  
KITSUNE KEN (H.L.B.)  
NINE TAILS FOX (M.E.)

KITSUNE TSUKI (H.S.T.)  
FOXWOMAN (H.S.T.)

KUZUNOHA (A.)  
KITSUNE ODORI (A.)





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whose cry is esteemed. The Emperor Go TOBA strongly objected to the noise, and since his days the frogs of Shike-kuro-no Ike have been silent (q.v.).

ONO NO TOFU, the calligraphist (q.v.), was encouraged in his studies by watching a frog trying to get at a willow leaf hanging over a stream. The subject is used in the *Hana garuta* (11th month set).

For the Frog in the Moon, see CHAN-CHU.

A man crouching, in a peculiar pose and with a vacuous expression on his face, is also intended to represent a frog. (See drawings by Toyokuni.)

200. FU DAISHI 傅大師. A Chinese priest, who lived in the VIth century. He is generally represented between his two sons, FUJO 普成 and FUKEN 普建, and popularly called WARAI BOTOKE (the laughing God). He is credited with the invention of the revolving bookcase, or *Rinzo*, containing the 6,771 sacred books of Buddhism, and which it suffices to revolve three times to acquire as much merit as would be obtained by the earnest perusal of the whole, besides which, a long and prosperous life is thus secured by means of a relatively slight physical exertion. Fu Daishi and his sons form the first illustration of the *Butsu Zo Zui*.

The *Rinzo*, or *Tenrinzo*, is figured in Hokusai's *Mangwa*, and in the work of William Simpson, *The Buddhist Praying Wheel*, page 115.

201. FUDO 不動. Buddhistic divinity, identical with ACHALA the Immovable; he is also called FUDO MIO Ō, and is one of the *Dai Nichi Nyorai*; its other Sanskrit name is AKSHOBHYA.

He is represented seated over the brink of a precipice, or standing on a rock, surrounded by flames. In his right hand he carries a vajra hilted sword, or sometimes the Amakurikara, and in the left a rope, which, according to some, is intended to bind the wicked. According to Buddhist texts, the rope is used by the God, like a fishing line, but with better and more constant results, to draw men to the other side of the river, where they find the true knowledge.

His head is covered with thick black hair, with a long plait of eight strands extending to the left shoulder.

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He is the Divinity of the waterfalls, one of the eight patrons of life in the Japanese astrology, and also the God of Wisdom. He has two acolytes: one, pink coloured, is KONGARA DŌJI, the other, like a red lotus, is SEITAKA DŌJI, both of whom are often identified with CHŌCEN and CHŌAKU, respectively.

202. FUGEN BOSATSU 普賢 (SAMANTA BHĀDRA). The Chinese PU-HIEN, a Buddhist divinity, seated at the left of the Buddha (Shaka). He is as a rule shown with a roll of texts in his clasped hands, or occasionally a lotus, and seated on an elephant, the latter having often as many as three pairs of tusks; or sometimes seated upon a group of elephants.

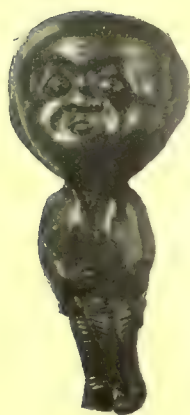
He is the God who dispenses knowledge and wisdom, and is the spiritual son of *Dai Nichi Niorai* (Vairochana).

Fugen is the patron of the extatic sect, which practises the *Hokkezammai*.

203. FUH HI 伏羲, or FUKKI, the Inventor of the Eight Diagrams of the Chinese. See SHINNŌ.

204. FUJI YAMA 富士山, FUJI SAN. "The" mountain of Japan, celebrated in art and in poetry from the earliest times. Hokusai devotes to its appearance the hundred views of Fuji (*Fuji Hyakkei*), and the thirty-six views, Saigio-Hoshi's contemplation of the peerless (不二) snow-clad mountain is a common subject, not only for the artist, but even for the free caricature of the school-boy. The poet Narihira cannot tear himself away from it, and stops with his retinue at the foot of the peak, composing a poem. Jofuku is said to have ascended Fuji, and found there the monks from Mount Horai concocting the elixir of life (不死 *Fuji*, immortal), which his master, the Chinese Emperor, SHIN NO SHIKO (see CHENG), had sent him to seek, with the result that he came over to Japan with 500 Chinese couples and the best books of China. His deception being found, the Chinese sages were put to death and all the books destroyed. (This legend is not in agreement with the Chronology of Mayers' *Chin. Read. Manual*.)

It is usually credited that Lake Biwa was formed at the same time as Fuji San. Fuji is associated with dreams, as the omen of greatest



DRAGON ASCENDING FUJI (A.)  
FUKUSUKE (A.B.)

TEE DREAM (A.)

FUJI IN THE SAKE CUP.—HAICHU NO FUJI—(A.)

NARIHIRA (A.)  
FUJI HIME (V.L.B.)





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luck. Dragons, across the mountains or clouds, or the Caps of Fuji, are common art subjects.

205. FUJIFUSA 藤房 [藤原] (FUJIWARA). Patriot and, according to legend, later, monk (1335) who accompanied the Emperor, Go DAIGO, during his exile. The *Yedo Osetsuyo* (I. 28) compares him with HANREI.

206. FUJI HIME 藤姫. Princess Fuji, the divinity who inhabits Fuji Yama. She is also called the "Princess who causes the blossoms of trees to flower" (*Ko-no-hana-saku-ya-hime*), or ASAMA, or SENGEX, and is pictorially represented with a large sun hat and a twig of wistaria (perhaps through some popular pun upon Fuji ふじ and Fuji ふぢ -wistaria 藤) in her hand; the name of her elder sister is IWANAGA HIME. Some of their adventures in the age of the Gods have been recorded in the *Kojiki* and the *Nihongi*.

207. FUJIN (FUTEN) 天風 (FENG PEH 風伯). The God of the Winds, shown with the head of a demon, two claws on each foot and a thumb, with three claw-like fingers on each hand, with one of which he grasps a bag containing the winds, whilst the other holds a spear from which depends a red pennant. When thus depicted he is one of the Twelve Deva Kings, VASU; when without the spear, he grasps his bag with both hands, the winds escaping from one end of it. He is sometimes shown with Raijin, the Thunder God, whose attributes he occasionally borrows, both repairing their "plant," very much the worse for wear, or fighting in the sky.

208. FUJIWARA 藤原. Powerful family, who from 660 to 1050 practically ruled Japan, and who, even after the advent of the Shōgunate, kept to the fore of the Japanese nobility. From its ranks were selected the Empress and the chief officials. The name has also been honoured by artists and poets, besides warriors.

209. FUJIWARA HIDESATO 秀卿. See TAWARA TODA (HIDESATO).

210. FUJIWARA SADATOSHI 眞俊. Shown unwrapping the Biwa sent him by his Chinese master, Liu (Renjōbo). (*Zen Ken Kojitsu*.)

211. FUJITSUNA 藤綱 (AWOTO SAYEMON). See the story of the Lost CASH. Once during a famine the Shōgun, TOKIYORI, was sending rice to

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a convent, when one of his oxen relieved himself in the river. Awoto FUJITSUNA said: "See how the ox follows the example of his master." Explaining that the Shōgun was sending rice to the wealthy priests while the people were starving, and that likewise the ox contributed to the river, which was already full of water, instead of waiting until it came across a paddy field suffering from the drought.

Fujitsuna's wit was appreciated by the Shōgun, who offered him a place at court, but he strenuously refused.

212. FUJO and FUKEN. Sons of Fu Daishi (q.v.).

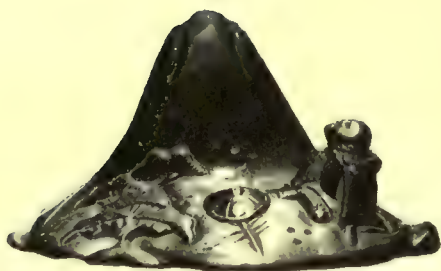
213. FUKIUHAKU 浮丘伯. Sennin watching flowers in a vase.

214. FUKUJIN 福神. See SHICHI FUKUJIN. "Les Sept Dieux du Bonheur," according to Humbert, generally called the Seven Household Gods, or the Seven Gods of Good Fortune, or the Gods of Luck.

215. FUKUKONGO, or AMOGHA VAJRA (704-774) 不空 PU KUNG. A priest from India, who went to China about 733 A.D. under the Emperor HIUENG TSUNG, and became one of the patriarchs of the Tantra sect. According to Eitel (C.B.) he introduced a new alphabet for the transliteration of Sanskrit, and published 108 works, mostly translations.

216. FUKUROKUJIU 福祿壽. One of the Seven Gods of Luck, shown with a tall head, sometimes much longer than the whole of his body. Old and bearded, he is the God of Longevity, and as such, usually accompanied by the crane and the tortoise. His name means Wealth, Prosperity, Longevity, and the first item of it is often represented by the *Tama*, or sacred jewel, which he carries in his hand. A stag, also emblematic of long life, is often with him. The Stag, according to Chinese legend, is a long-lived creature, but instead of becoming white in its old age, it changes to blue when a thousand years old, and to black at its second millenium.

Fukurokujiu is bald-headed, and dressed in old-fashioned garments: some see in him a presentment of LAO TSZE (ROSHI); other writers would identify him with Jurojin, from whom he often borrows the staff and



FUKUROKUJU (*H.S.T.*)  
FUJI MI SAIGYO (*M.Gt.*)

SAIGYO (*B.M.*)  
FUGEN (*M.Gt.*)

FUKUROKUJU (*T.L.*)  
FUTEN (*M.Gt.*)





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*makimono*, or the fan and the peculiar head-gear, but not as a rule the dignified countenance. In fact, Fukurokujiu is more often shown in pleasant or humorous groups. His elongated cranium is particularly attractive to the other Gods of Luck, or even to ordinary boys, who play with the benevolent deity, attaching a scarf around his head in a modified game of *Kubi Kubi* (neck pulling), climbing on his head, shaving it, standing upon a high stack of tables, etc.; or Fukurokujiu will exhibit his caligraphic skill with a brush tied to his forehead, or examine some roll of texts, or be depicted exorcising the Oni on New Year's Eve, or having a chat with the Chinese Emperor, Chen Tsung. He is, of course, often represented in the Tarakabune, or treasure ship, with either the whole or part of the Shichi Fukujin. It is said that once the sage, Ya Kuwaboku (KIKWAHAKU, q.v.), was visited by a dwarf, three feet broad, five feet high, whose head was half his total height; this personage had a long beard, a red dress, and was very boisterous, he held in hand the *Kotsu* (Tablet). Noticing Saisho, the disciple of Ya Kuwaboku, he told the latter that this disciple was no other than the God of the mountain Tai San. The author of the *Ye-ma no te-hon* moreover thinks that Jurojin is identical with Fukurokujiu; and this is confirmed by the *Sogenjigo* saying that a *Taosse*, Fukuraku, was in Kiayen (1056-7) transformed into the *Nankiyoku rojinsei* (southern Star of long life), and obtained the names Ko no Minami and Jurojin, and in the *Fuzoku ki* it is recorded that in Gen yo (1086) a dwarf answering to the above description came to visit the Emperor, So Chi Zung, and, after getting drunk, told him that he was Rojinsei of the Southern star, the holy one who prolonged the life of men.

217. FUKUSUKE 福助. A Toy made in the shape of a dwarf with a big head, sometimes used as a model for *netsuke*, especially poised on one foot or a stool, reaching a dinner service in a box, or as a shop sign, or as the first figure in a lantern entertainment.

218. FUKUTOMI ORIBE 福富織部. A tale which dates from circa 1340, tells how a man named Fukutomi Oribe became extremely rich, thanks to his skill as a punster. He had a cantankerous wife, who was

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called by his neighbours Mrs. Demon, as they could not find any other way to describe the ugliness of her person and the unloveliness of her nature. One of the neighbours, thinking profitable puns easy to make, gave up his own work to try imitating Fukutomi, but failed in every attempt. The tale forms a book, intended to warn people who yearn for unexpected luck by keeping before them the example of the unlucky neighbour, Hokusho Tota.

219. FUKYOKU SENSEI 負局先生 (shown carrying the tools of a mirror polisher), seemed to hail from a foreign land, as his speech differed from that of the people. He polished mirrors to earn his living. One day his landlord asked him: "Who could live in the world without a disease?" "I have a good medicine which can cure any disease," replied the sage, and as a pestilence soon after decimated the land, he distributed it on the door-steps, curing no less than ten thousand people without exacting any payment.

220. FUMON MUKWAN 普門無關. A very learned priest who lived in 1212-1291, and who, after twelve years of travel in China, came back to his native land and succeeded his master as Abbot of the temple of Tofukugi. It was rumoured in Kyoto that the palace of Higashiyama was haunted, and the then Emperor, Kameyana, thought that perhaps a contemplative Buddhist priest might be effective as a demon queller. He sent for Fumon, asking him whether he could lay the ghosts. The Abbot replied that "Even in the secular books it is said that a ghost cannot overcome virtue, how therefore could they exist where a priest lives?" The Emperor, acting on that advice, had the temple of Nanzenji built in the palace, and the abbot took his residence therein, to remain in possession until his death, after which he was canonized under the name of TAIMIN KOKUSHI 大明國師.

221. FUNDO. See the sacred treasures of the Takaramono.

222. FUSE HIME of SATOMI. Lady depicted in court dress, with a makimono and a pet dog. It is an illustration of the story of SATOMI, in *Hakkenden*. Her father vowed to give her as a bride to whoever would



FUKIYAKU (A.)  
 FUKUSUKE (A.)  
 FUTEN (Z.M.C.)  
 FUDO (A.)  
 FUJI HIME (W.L.R.)  
 TOBOSAKU, TAKENOUCI, URASHIMA, SEIOBO, MIURA NO OSUKE; PLAYING AT FUKU BIKI (W.C.)







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bring him the head of one of his enemies. The happy suitor was a dog.

223. FUTEN 風天. See FUJIN.

224. FUTON of TOTTORI 鳥取の布團. This is a ghost story given by Lafcadio Hearn in *Unfamiliar Japan*. Two little boys were living in a small house, after the death of their mother. Alone and penniless, they could not pay the rent of the place, and their only possession was a dilapidated *futon*. Their heartless landlord took possession of it, and turned them out of doors, where they hugged one another for warmth and died in one another's arms, in the snow by the side of the house. A poor innkeeper who had bought the *futon* from the landlord, not knowing where it came from, was surprised night after night to hear the voices of the two brothers comforting one another, and found that the voices were those of the two ghosts. He gave the *futon* to the village temple, and had the *Kyo* recited upon it for the peace of the infants' souls, after which they were never heard any more.

225. GAKI 餓鬼. See GHOSTS.

226. GAMA SENNIN 蝦蟇仙人. The Sennin with the Toad, shown holding a toad (sometimes three-legged) in his hand, or with the animal climbing over his dress, or on his shoulder. The toad has often its full complement of legs, and in some rare cases it is even shown bigger than the Sennin himself. His name was KOSENSEI (Teacher Kō) 候先生, or HOW SIEN SENG, and he is described as having had no hair on his face, not even eyebrows; and his skin was covered with protuberances. One day as he went to bathe he was followed by a man named BAGEN, who assumed the form of a frog, to watch the Sage; there is another version in which Kosensei is said to have assumed the frog shape when in the water. Kosensei, who put his magical knowledge to practical use by selling drugs endowed with wonderful powers, presented Bagen with a magic pill which gave him a hundred years of life. He is sometimes shown in the act of giving the pill to the toad or frog.

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### 227. GAMES.

Bibliography: Chiefly the second volume of the *Nihon Fū zo Ku Shi*.

The works of Lafcadio Hearn, Griffis, Chamberlain, and Mrs. Chaplin Ayrton.

A complete survey of Japanese games would require a volume in itself; the following list contains only some of the more common pastimes.

AKAMBE consists in pulling down the lower eyelids, as explained under that word in the text.

AXA ICHI appears to correspond to the Western game of *pitch penny*.

CHINSHIN MUGA MUGA or MOGURA is essentially a boy's game; it consists in hopping for as long a time as possible on one leg only, the other being bent back.

CHIYE NO ITA, boards of wisdom, is similar to the French *jeu de patience*. Pictures of some war scene are pasted on thin boards, which are afterwards sawn in irregular shapes. The player must fit them together, and reconstitute the picture.

CHIYE NO WA, ring of wisdom, Chinese puzzle of rings threaded on a bar of metal, much after the European types.

COCK FIGHTING, TORI NO KEAI, appears to have been in vogue in the early period of Japanese history. B. H. Chamberlain tells us that it became a fashionable craze in 1874; whether the Dutch were responsible for a similar fashion during the seventeenth century is not clear, but *netsuké* carvers have made of the Dutchman hugging a cock a very familiar figure.

DAKIU, the game of polo, was introduced from China, where, we are told by Prof. Giles, it was an Imperial pastime, so highly esteemed that a maker of polo clubs is reputed to have ascended to heaven, thanks to his skill. Dakiu, however, never was very popular in Japan, owing to the expense it entails. It differs from European polo in several points; seven players on either side, dressed in a distinctive colour, enter the field, each carrying a ball of the same colour as his dress balanced in a sort of triangular net formed at the end of a long stick. The goal, in the centre of the field, some eighteen feet from the entrance, consists in a wooden screen with an eighteen inch opening in the centre, to which is attached

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a bag of string netting. The game consists in throwing into this bag in as short a time as possible, seven balls of one colour.

DŌ CHU SUGO ROKU, travelling game; compare the French *jeu de l'oie*. Its most popular form is called the Game of the Tokaidō road; it is played on the New Year's Day, and upon a large sheet of paper, on which are indicated the fifty-three stations of the Tokaidō, the stakes are placed at Kyoto, and the players, starting from Tokyo, throw dice to determine their rate of progression.

FLOATING FAN. This game, no doubt derived from the Chinese cup floating, followed the same rules. A winding stream was selected, upon which fans, specially lacquered, were floated by the players, who had to compose poems during the time taken by the fan to travel between two stations, say, for instance, two consecutive bends of the stream. An illustration will be found in Mrs. Salwey's paper, "Pastimes of the Japanese," in Vol. V. of the *Japan Society's Transaction*.

FUKU BIKI is a game played during January. One of the players holds a bunch of ribbons, to which are attached prizes or labels bearing puns on the prizes given, and the other ends are pulled by the other players, who must guess the nature of the things attached to the tapes they hold.

KARUTA, meaning card, probably from the Spanish *Carta*, forms the generic name of several games:

In the GENJI GARUTA, allusions are made to the wars of the Taira and Minamoto families; the SHI GARUTA game is based on Chinese quotations; the KOKIN GARUTA upon ancient odes; the HYAKU-NIN-ISSHIU GARUTA consists of a hundred cards, each of which bears a verse from that famous collection of hundred odes.

The IROHA GARUTA bear the signs of the *Iroha* syllabary as initial of fifty cards to be matched by fifty proverb pictures.

The UTA GARUTA consists of two sets of cards, one of which is adorned with pictures and the other with the corresponding poems, which must be matched. One hundred cards were used.

In the HANA GARUTA, or flower cards, forty-eight cards are used, four cards being devoted to each month, and decorated with the flower



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emblematic of that month: Pine, plum, cherry, wisteria, iris, peony, lespedeza, eularia (*Japonica*), chrysanthemum, maple, willow and paulownia. The relative values of the cards of each set of four are further distinguished by some small animal, coloured cartouche (*Tanjaku*), or particular design. As an example of the associated subjects, Ono no Tofu is depicted on the cards of the eleventh set, with the willow and the frog. This game was favoured by grown-up folks, who found in it opportunities for gambling. Less valuable were, as a rule, the stakes in the *Iroha Garuta* confined to children; the loser of the game, if a boy, had his face marked with ink, if a girl, a wisp of straw was tied in her hair.

GENJI and HEIKE. This is a boy's game. The players have red or white flags attached to their backs, according to the clan which they represent, and they carry upon their heads earthenware pots, which the opposite side tries to break with wooden swords. The game was not without danger, as the heads chanced to receive as many blows as the pots.

GHOSTS GAMES. In the most elementary O BAKÉ GOTO, a girl loosens her hair over her face, and plays the rôle of the O Bake, with frightening gestures, rolling of eyes, and lolling of tongue, in imitation of popular ghost pictures, accompanied with sundry noises.

Amongst more organized ghostly games, the HIYAKU MONOGATARI consists of a hundred grisly tales told at night. The tales are short, never exceeding a few sentences, and the room is lighted by a lamp containing a hundred short wicks at the beginning of the game. After each anecdote has been told, one wick is removed; darkness slowly invades the house as the reel of stories becomes exhausted, till, ultimately, the last tale told, the last wick is snuffed, and the ghost appears—or should appear—to the accompaniment of sundry noises made by the players. Another ghost game is the KON DAME SHI, or soul examination. A number of flags are set in some dismal place, as, for instance, near a cemetery, where ghosts are reputed to wander, and at night stories are told, the players going in the intervals to collect the flags, one by one.

Go is a complicated game, of Chinese origin, and which was, according



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to tradition, introduced to Japan by KIBI DAIJIN (q.v.), and which we find associated with not a few legendary worthies (see EMBLEMS).

It is played on a low table of massive construction (*Go Ban*), on the top of which nineteen lines, drawn from one side to the other, intersect an equal number of lines drawn at right angles to the first. Three hundred and sixty-one crossing points, called *Me*, are thus formed, and the central one is named *Taiyuki*, or primordial principle; the remaining three hundred and sixty represent degrees of latitude. The chief celestial bodies are represented by nine spots (*Seimoku*), Black *ishi*, or stones, of which there are one hundred and eighty-one, represent night, and one hundred and eighty white ones represent day. The game consists in capturing ones opponent's pawns by enclosing at least three crosses round his *ishi*, and slowly covering as much of the table as possible. A lengthy description of the game can be found in KORSCHOLT'S paper in the *German Asiatic Transactions*, parts 21 *et seq.*

GOMOKU NARABE, is an easier game of Go, in which the first player to get five pawns in a line in any direction wins the game.

HANETSUKI is the game of Battledore and Shuttlecock, specially favoured about the New Year. The shuttlecock consists as a rule of some round seed, perhaps gilt, and into which are fastened several feathers, much like the European article. But the battledore is a heavier implement: made of wood and nearly square, it might be called a bat; one side of it is purely ornamental, carved with the figure of some hero or of some famous actor. The loser is fined by having his face blackened, or merely rings of ink drawn around his eyes. The game is common to boys and girls.

HASAMI SHOGI is played with pawns. The game consists in pushing on the board a pawn between two of the other player's; when this result is attained, the winner takes the pieces adjacent to his lucky pawn.

HATATSUBURAKASHI. The game of Kite fighting, peculiar to Nagasaki, the point of which consists in cutting loose the adversary's kite. To that effect the kite (*Tako*) is attached to its ordinary smooth cord (*Jada Yoma*) by means of a hundred feet of a specially treated string, called *Biidoro Yoma*, and a second smooth cord depending from the lower corner of the kite.

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The cutting cord is covered with glue and powdered glass, and attached to the centre of the kite. When it meets the cord of the other player, clever manipulation causes the cords to rub until one gives way.

ISHINAJŌ, the game of Marbles.

JIUROKU MUSASHI. Easy game played with sixteen round paper pawns, on a divided board.

KABE DACHI. Man's game. The performer stands near a wall, with the back of his head touching it, supporting himself on the palm of his hands, which rest on the floor, with the fingers touching the wall. The feat consists in raising the body vertically, so that the soles of both feet touch the wall. Also called *Shachihoko dachi*.

KAI AWASE or KAI OI. The shell game, played with three hundred and sixty clam shells, one valve bearing a verse and the other a picture to which the verse refers. The poems are divided amongst the players, and as the pictures are thrown one after another on the mats, the holder of the corresponding poem must place his shell near it.

KAKUREMBO. Hide and seek.

KEHAZE KAMI. One player stands, holding a paper at arm's length, the other tries to kick it with one foot without tumbling.

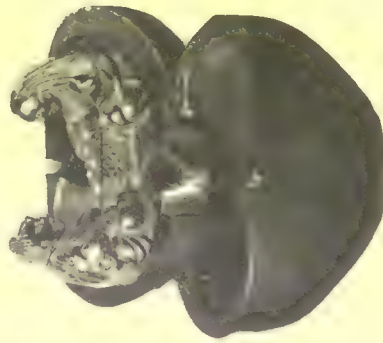
KEMARI. Football much favoured at Court in ancient times. The Japanese football was made of two hemispheres, stitched on a diameter, the stitching forming a hollow zone around the ball. Football rejoices in the possession of a Three Headed divinity called Mari no Kami (*Ehon Tsuchoshi*).

KISHAGO HAJIKI. Game of marbles played with hard round shells which are flicked away by a special motion of the thumb and index finger, like in the Ishinajo.

KIOKUSUI NO YEN. A game of Chinese origin\* consisting in floating sake cups upon a winding stream, along which the players were seated. Poems were to be composed and committed to paper between the beginning of the game and the passage of the cup before the player if he desired to take some refreshment. If the player could not compose a poem in time to

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\* Introduced by Gensho Tenno in 486; it took place on the third day of the third month.



KOTORO KOTORO (H. 2. 7. 6.)  
GO (J. 1.)  
OSHIKURA (J. 1.)

TOYS (H. 2. 7. 6.)  
KUN (J. 2. 7. 6.)

KUBI HIKI (H. 2. 7. 6.)

LAUGHING GAME (H. 2. 7. 6.)  
YUBIZUMO (H. 2. 7. 6.)  
KUBI HIKI (H. 2. 7. 6.)





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seize the cup, he was expected to let it pass, and those who could not produce any poetry remained without wine until perchance a cup stopped in front of them by accident. It is reported that one of the Chinese Emperors had a winding stream specially constructed for this amusement.

KEN. Games played with fingers, a few conventional motions representing a whole scene; the name is derived from the Chinese 拳 fist. The best known are :

JANKEN, which represents a pair of scissors (*nasami*) cutting some cloth or paper (*kami*) and meeting a stone (*ishi*) hidden in its folds, the meaning being that a stone can be wrapped up, and the scissors can cut the wrapper but they cannot damage the stone.

TOHACHI KEN, or *Kitsune Ken*. Played by three people, one of the players depicts the fox by placing his hands at the side of his head to simulate the ears, another extends his arm to personify the hunter with his gun (*teppō*), a third one sits sternly with his hands on his knees to represent the headman of the village (*shoya*). The motions of the fingers of the players must be made in the proper sequence, and must be appropriate. The game is much favoured by women, and as an example in European games, similar in principle, but immensely easier, can be given the French *Pigeon vole*.

MUSHI KEN is based upon the hierarchy of the snake (*hebi*), the frog (*kaeru*) and the slug (*namekuji*) in magical powers. The snake is represented by the index finger, the frog by the thumb, and the slug by the little finger.

A game, somewhat akin to *Ken*, consists in casting shadows on a wall by means of one's limbs and simple "properties," such as a pipe or pieces of paper, so as to represent animals.

KO AWASE. The Perfume game or Incense game fully described in Lafcadio Hearn's works.

This exquisite pastime necessitated such an elaborate set of utensils, that "Ko Awase sets" of beautiful lacquer have long been classified amongst collector's treasures.

The principle of the game consists in guessing the nature and name of some incense from the perfume of its smoke. The various players, seated on the mats around a small scoring board were given counters, papers to write poems or the name of the blends, the host then passed the smoking

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incense round in small boxes closed but for a narrow slit at the top through which the smoke arose. The guests recorded their guesses in writing after smelling the incense, and handed in their counters according to certain intricate rules.

Incense sticks vary considerably both in quality and in price, and the differences between the best blends being very subtle the players must be endowed with very acute senses to hit upon the right names at the end of a long game.

KOMA ASOBI. Top spinning, for boys. The Japanese top differs from the European one, but is very similar to the *Sabot* of the French boys, its upper part is cylindrical, and the lower part tapers to a point where it is shod with iron. In the childrens' toys, the round part is made of bamboo with holes in the side to make them hum whilst rotating, the taper part is a hard wooden plug. Sometimes the tops are bound with iron rings, and are used in top fights.

Another game played with a top is called *Fox Catching*: the top is placed on the floor, and the boy "fox" attempts to reach it without getting his head caught in a hoop held by his playmates between him and his prize.

KOTORO KOTORO. Catching the child. The players walk in single file, touching one another, with a "father" at the head of the file, whose duty it is to swing his flock so that they may not come in contact with a single child, the Oni, who attempts to catch the last of the line. Should he succeed, the "father" has to exchange places with him.

KUBI HIKI, Neck-pulling. The two players are set back to back with an endless scarf joining their foreheads, which they pull by moving the head forwards till one of them gives in.

MAKURA ARASOI. Pillow catching. The two players squat on the floor tied back to back, a pillow is set at some distance in front of each and they must reach the pillows without toppling one another over.

MARITSUKI. Girls' game, playing at ball.

MAWARI KOBOTOKE. Childrens' game: Small ghost, consisting in dancing in a circle around a blindfolded child.

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MAWARI SENKO. Circulating incense stick, so-called although there is no incense circulating, but the players sit in a circle and make poems, each player using as a first word the last one of the verse uttered by the previous player.

ME KAKUSHI, or MEKUSAN. Blind man's buff. This game finds its application in the dramatised versions of *Chiushingura*.

NAMAKO SUBERI. This is really more a physical exercise than a game: the players are two in number, naked and with the skin well greased, and the man who throws his partner down is the winner.

NE NO HI NO ASOBI. The amusement of the day of the Rat. Old-fashioned pastime, perhaps originally endowed with a religious significance. On the first day of the Rat of the first month, Court ladies uprooted small pine trees to celebrate the day.

NIRAMI AI or NIRAMI KURABE. The two players sit face to face. One with a piece of paper stuck to his forehead makes grimaces to cause his partner to laugh without smiling himself.

OGI OTOSHI, better named To SENKIO, was a girl's game played by two people, with fans. Between them stood on a small table a target in the shape of an open fan, and the corners of which were provided with bells, this was called the *Cho*. The game consisted in the players hitting the target with the rivet end of their fans by throwing the latter in such a fashion that it turned on itself in its trajectory.

ONI GOKKO. The "puss in the corner," or the French *quatre coins*. The *oni* stands in the centre of a group of trees or other points of vantage, and should one of the players be caught by the *oni*, when running from one place to the other, they change places in the game.

OSAMA KEN. In this game some six or seven boys represent the various grades of society, and according to their playing they rise or drop in grade.

OSHIKURA. There are several Udeoshi and Suneoshi, Yubizumo, which are really physical tricks played with the arms, legs and thumbs respectively.

OTEDAMA or OJAMME. Girls' game played with seven small bags filled with small seeds.



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POETRY. Besides the games given above in which poetry plays an important rôle, capping verses was a favourite pastime of the learned, and the value of such an achievement can be understood by referring to the story of Yoshiie and Abe no Sadato, also Hosokawa Yusaï.

SAJI SUMO. Both players stand on the right leg, holding the left in the left hand, and with the right hand they try to throw one another down.

SARU KABURI or HIKAKI KABURI. The player puts on his head a tall basket, through which he cannot see, and attempts to kick it off.

SHITAE TACHI. A man stands near a wall, with his hands folded behind his back, and he must touch the wall with his forehead without tumbling over.

SHOGI. The game of chess, played with forty pawns (twenty each side), of a peculiar pentagonal shape, with the name written on each, a description of which can be found in Baron K. Suyematsu's *A Phantasy of Far Japan*.

SUGOROKU. Travelling game such as that of the TOKAIDÔ ROAD.

TAKE UMA. Literally WOOD HORSE, stilts.

TAKO AGE. Kite flying on New Year's Day.

TEMARI. A girl's game played with a ball.

TENUGUI BIKI. Towel pulling, a man's game. The towel is held fast by the players in their elbow joints; the game is merely a tug of war.

TOKO or TSUBO UCHI. An old Chinese game, favoured by some of the Sennins, it consists in casting a ball in a narrow-mouthed pot or in shooting arrows in a long-necked bottle previously filled with peas.

TSURU NO HERIORI. A man's game. The player with his arms tied behind his back poises himself on one foot and tries to seize with his teeth a fruit placed on the ground, without tripping. (Imitating the crane.)

WAMAWASHI. Hoop trundling. The only difference between this game and the European variety appears to be in the stick used, Western boys have a straight stick, Japanese have a forked implement, in the opening of which the hoop is guided.

YAMI SAIKU is a patience game for blindfolded players. A large mask of Otafuku, or some other well-known type, is cut into parts, and the player must reconstitute it.



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YUBI ZUMO. Thumb pressing. The two players sit face to face and force their thumbs together as a trial of strength.

There are many variants to the trials of strength, they may be made with the legs, the fists, the hands; Kubihiki takes place with a long endless rope passing from neck to neck of the players under their bodies while on all fours, etc., until there is hardly any difference appreciable between the game and the physical exercise, and one might include wrestling amongst popular games.

When a company meets, one sits outside the circle blindfolded, to decide who will perform some game. He is supposed to be Kaminari, the Thunder God, and whilst a plate or some other object is passed round from hand to hand in the circle, he cries *Goro-Goro Zudon* (the Japanese onomatopœia for the Thunderclap), and the person who then holds the object must begin the entertainment.

228. GARIO 迦陵頻伽, or BINGA, or BINGACHO. The companion of Vishnu: GARUDA. Mythical creature, half woman half bird, sort of winged and feathered Angel, with a tail like a Phoenix and legs like a Crane.

It is also called the KARIYOBINGA BIRD.

229. GEESE (Wild). See EMBLEMS, SENNINS, TAKENORI, YOSHIIYÉ, HACHIMANTARO.

GEESE, with rushes in their bills, are emblematic of the care which should be exercised when selecting an abode, as it is believed that geese carry in their bills bits of rushes, which they drop in ponds, before taking to the water, or as some say, to stand upon.

A favourite design consists in a wild goose, or a flight of wild geese passing across the disc of the moon.

230. GEKIBOKU 鵜渡. Tailed men, see MYTHICAL FOREIGNERS.

231. GEKKAWO 月下翁. Poetical name of the God of Marriage: MUSUBI NO KAMI, YUEH LAO 月老, the Old Man under the Moon, who binds with a red silk thread the feet of lovers. In Chinese legends, the

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old man varies this occupation, and by way of physical exercise, chops down the *cassia* tree, everlastingly growing in the moon, and which, when its foliage is too exuberant gives it a red colour. The red silk thread plays a rôle in the selection of the bride of Kwoh (Yuen Chin) amongst the five daughters of Chang Kiâ Cheng. Mayers give as an alternative name Kieh Lin 結璘.

232. GENII 和合神, the HAPPY, or the Merry Genii, see WAGO JIN. They are presented in the guise of two Chinese boys, trampling treasures underfoot.

233. GEMPEI 源平. The war of GENJI (or MINAMOTO) and HEISHIN (HEIKE or TAIRA) which took place between these two families during the XIIth Century.

234. GENJI 源, another reading of the word MINAMOTO, name of the clan descended from the Emperor SEIWA (856-877), which proved a terrible adversary of the FUJIWARA, and later in 1185 defeated the TAIRA at Dan no Ura after a war which lasted thirty years (GEMPEI war). The victor, YORITOMO, became Shōgun, but died, after having driven his half-brother, YOHITSUNE, to commit suicide. The GENJI clan became extinct in 1219, when SANETOMO, second son of Yoritomo, was treacherously murdered by his nephew KUGYO, son of Yoriiyé, on the staircase of the temple of Hachiman, at Kamakura. Amongst other books see Bakin's *Ehon Genjio meizo* (1804).

235. GENJI. WHITE BANNER of the Genji. See the story of KOMAN.

236. GENJI MONOGATARI 源氏物語. Lengthy novel in fifty-four volumes, written at the end of the Xth Century by the poetess MURASAKI SHIKIBU (q.v.). Thirty-one of its chapters are devoted to the adventures of Prince Genji, and the number of personages it includes necessitates a biographical volume in itself.

237. GENKEI 阮肇. A Chinese sage, YÜAN CHAO, represented as an old man carrying a flower basket on his shoulders. He is probably the prototype of a great many rough *netsuké*. He is said to have lost his way

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in the Tendai mountains in the middle of the first century, A.D., in company with Ryushin. They were rescued by two female Sennins, whose favours they received, and after leaving them they found themselves seven generations older. See RYUSHIN.

238. GENKU 源空. Celebrated Buddhist priest honoured after his death with the titles of HONEN SHONIN and ENKO DAISHI (q.v.).

239. GENNO OSHO 玄翁和尚, founder of the Raizoji temple of Kamakura, is the priest who, with his *hosso*, broke to pieces the death rock of Nazumo in Shimozuke, into which the Tamamo no Maye had been transformed. (See ABE NO SEIMEL.) A humorous picture of this incident is given in *Jinji Ando* by Kuniyoshi. See STONES.

240. GENSO 明皇. The Chinese Emperor, MING HWANG (Huan Tsung), of the Tang dynasty, born 685, and adopted son of the then Emperor Jui Tsung to whom he succeeded in 713 A.D. Genso delighted in the contemplation of the flowering cherry tree, and when the blossoms were too slow to open according to his Imperial opinion, he had the drum beaten by his female attendants to give them notice to hurry. He is generally represented playing the flute with his concubine YOKIHI (q.v.), the erstwhile wife of his own son, and of whom he had become so infatuated that he took her in his seraglio, gave his son another consort, and left the cares of the Empire to his ministers. Yokihi becoming all-powerful, her two sisters were also introduced into the Imperial harem, whilst her father and brother obtained elevated positions. The licence of the Emperor was only stopped by the revolt initiated by his own companion of debauchery, the Tartar minion, Ngan Lu-shan, ending in the massacre of the three sisters, and the abdication of Ming Hwang, in 756.

241. GENSUKE BASHIRA 源助柱 or 人柱松王. Pillar of Gensuke, which was in the middle of the old bridge at Matsu (*Hitobashira Matsuo*). See also Matsuo. In the Keicho era (1596-1614) the Daimio, HORIO YOSHIHARU, decided to build a bridge over the Matsue river, but stone after stone was swallowed in the sand of the river bed, and when at last the bridge



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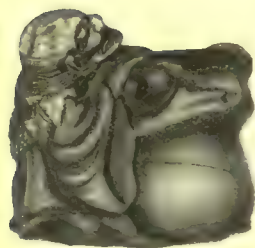
was finished, the pillars sank or were swept away, men being continuously employed repairing the structure. There was no way to abate the trouble except by burying a live man in one of the piers, and it was decided that the first man who should pass the bridge, without having under his *Hakama*, the stiffener known as *Machi*, would be the victim. It happened to be a man named Gensuke, whose ghost ever after haunted the pillar, in the form of a red fire visible on dark nights. A similar but older story attaches to the bridge of Nagara famous in Japanese poetry. At some later date wicker or metal figures were used to propitiate the spirit of the waters instead of human sacrifices.

There is a parallel to this curious belief in the effect of the immuring a live man, to make a building secure and strong, in the Roumanian ballad of Manoli.

242. GENTOKU 玄德. The Chinese Emperor, CHAO LIEH TI 昭烈帝, also known as RIUBI (LIU PEI 劉備) the name under which he was known when a child. He is said to have been a grandson of the Paragon of Piety KEI TEI, and a distant relative of the Han rulers. He supported his infirm mother and himself by making straw sandals and mats. He met KWAN YU and CHÖH, with whom he later took an oath of brotherhood in a peach orchard, and became commander of a small force, but when Tsao Tsao attempted to usurp the throne, the three brothers in arms turned against him, from the province of Sze Ch'wan, until his fall in 220, when his son, Tsao Pei, usurped the government and Liu Pei took the title CHAO LIEH TI, as Emperor of China. This was the beginning of the period of the Three Kingdoms, and the foundation of the minor Han dynasty in Shuh.

One of Gentoku's adventures is classical: he was betrothed to the sister of the ruler of Keishu, RIUHIO, who, desiring to abdicate in his favour, invited him to some festivities at his castle on that occasion. He had, however, reckoned without his brother-in-law, SAIBO, who besieged the castle during the feast. The only place which was not surrounded was the steep western battlement, at the foot of which the river Dankei ran its course in a deep ravine. One of Gentoku's retainers, Iseki, showed him that





GENTOKU (H.L.B.)  
GAMA (A.)  
KIOKUSUI NO YEN (H.L.B.)

GOSHISHO (H.S.I.)  
TOYS (G.H.N.)

GAMA SENNIN (H.S.I.)  
GIOKUSHISHO (H.L.B.)  
FLOATING FAN GAME (J.N.C.)



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dangerous means of escape, and the Emperor, quickly mounting his horse, Tokiro, cleared the torrent by a jump of over thirty feet.

He is also represented travelling in the middle of the winter, on foot, amongst snow-clad mountains, to seek CHU KO LIANG (KOMEI), his future adviser and general, whom he found in a hut of reeds poring over some classics, and very chary to accept the Emperor's offer. For his son, A-Tow, see CHOUN.

243. GHOSTS (*Yurei*). See also BAKEMONO and GOBLINS.

Since the painter, OKIYO MARUMAYA, limned the first ghost picture at the request of the then Shōgun, from the appearance of his own dying aunt, the artistic presentment of ghosts and ghost stories has become common.

The spirits are shown with long straight hair, hand waving or beckoning, or holding the dress, generally with flowing sleeves. The head is strongly delineated, and also the upper part of the body, but from the waist downwards, the forms are misty, and taper into airy nothingness, for ghosts have no feet. In *netsuké*, this latter point is of course a determinant feature.

244. GINGA 銀河. See AMA-NO-GAWA, the Via lactea.

245. GIUBA 牛馬 or ZUIREI, one of the sons of Benten, shown with horse and draught ox, transformation of Yakuwo Bosatsu (Baichadryarājā).

246. GO 碁. See GAMES, EMBLEMS, KIBIDAISHI, SATO TADANOBU.

Men playing Go in or outside a large orange. This is an allusion to a story given in the *Wakan zoho guahon Kagami* of Haségawa Yasuyoshi (1698) and in *Ehon Hokan*. In a garden grew an orange tree which bore very large fruits; two oranges particularly were of such an abnormal size that they were left on the tree for a very long time, as curiosities, and they remained wonderfully fresh, showing no sign of decay. Some day, however, the owner of the tree decided to cut down the fruit and to open them. As the oranges were split, two sages walked out of the fruit, and went to play Go upon a table which happened to be conveniently

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close. After a while, one of the sages pulled from his dress a dragon-shaped root, and all partook of this food; then, calling for water, the old man drank some, and spat it on the ground, where it resolved itself into a dragon, which carried the four to heaven on a cloud.

The story is sometimes illustrated by showing the sages issuing from the orange, or playing *Go* inside it. In some places, however, a *ground cherry* takes the place of the orange, but this variant could not be traced in books.

247. GOBLINS. See BAKEMONO, BADGER, FOX, GHOSTS, KAPPA, YAMA UBA, YUKI ONNA, MITSUME NIUDO, SHŌJO, TENGU.

See also ADACHIGAHARA, Tale of the tongue cut sparrow, Badger's money, and story of the Prince and the Badger in Mitford's *Tales of Old Japan*, and a great many scattered stories in the works of Lafcadio Hearn.

248. GODS OF GOOD FORTUNE. See the SHICHI FUKU JIN, and separately FUKUROKUJU, JUROJIN, DAIKOKU, YEBISU, BENTEN, HOTEI, BISHAMON.

249. GO DAIGO 後醍醐天皇. The ninety-sixth Emperor of Japan, who tried to shake the domination of the Hōjō family of *shikken* of Kamakura, but failed, and was exiled by Hōjō Takatoki, in 1332, to Chiburi, one of the Islands of Oki. After the happy campaign of Nitta Yoshisada (q.v.), he came back to Kioto, in 1333, on the advice of Yoshitsuna. The story of Go Daigo's checkered reign is surrounded with romance. When he fled from Kioto, he was followed by the poet Fujifusa seeing the latter weep upon his misfortune, he composed a verse,

Sashite yuku  
Kasagi no yama wo  
Ideshi yori  
Ame ga shita ni wa  
Kakure ga mo nashi,

which means both: "Since I have left the Kasagi mountains, I have no shelter under the heavens," . . . and . . . "Since I have lost my umbrella, nothing shelters me from the shower."

To which Fujifusa replied:







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Ikani sen

Tanomu kokage ni

Tachiyoreba

Nawo sode nurasu

Matsu no shita tsuiyu,

meaning: "Whatever can we do, if reckoning upon the shade one takes shelter under the pines, the drops in falling will still more wet the long sleeves." . . . in which *shita tsuiyu* means falling rain drops, or tears as well.

On the road to the Oki islands, several attempts were made to rescue the Emperor, one by a monk RIOCHIYU in Kioto, the other in Bizen, by the daimio KOJIMA TAKANORI, who, thwarted in his attempt, rode in advance of the escort, and with his sword removed the bark of a cherry tree upon the trunk of which he wrote the Chinese allusion:

Ten Kōsen wo Munashu suru nakare,

Toki ni Hanrei naki ni shimo arazu

(O Heaven! do not destroy Kosen, whilst Hanrei still lives.)

to give the Emperor a hint of his loyal designs.

Go DAIGO, however, was placed in safe keeping in a temple.

His daughter, HINAKO NAI SHINNO, tried to follow him, but she could not endure the hardships of the journey, and she died at Sozen Goku Mura, in Tottori. During her illness she asked for some chestnuts, bit one and threw it away. The fruit germinated into a tree, the chestnuts from which bear small marks, like tooth-bites, and it is called *Hagata guri no ki*. The tree of the tooth-marked chestnuts. After seventy days of exile, Go Daigo eluded the guard of Sasaki Kiyotaka, and with Minamoto no Tadaaki, managed to reach a fishing boat, the skipper of which hid him under loads of evil-smelling cuttle fish, and, telling the pursuing Kiyotaka that two men in court dress had been seen escaping in the opposite direction, took them across to Osaka no Minato, in Hoki, where the Emperor landed, carried on the shoulders of NAWA NAGATAKA, who, with his brother Nagashige, took him to the summit of the Funa no ye Yama, and defeated Kiyotaka when the latter arrived in hot pursuit. The triumph of the

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Emperor was short-lived. The Ashikaga Takauji proclaimed himself Shōgun, and entered into open revolt, Go Daigo's son, Morinaga, fell into disgrace and was murdered. Go Daigo tried to retain Kyoto as his capital, against the advice of Kusunoki Masashige, but soon again he had to fly to Yoshino, whence he and several of his successors have been occasionally called the Yoshino dynasty. After the death of Nitta Yoshisada, his followers rapidly dwindled away, and he died in August, 1339, holding in his hand his sword of which he had made so little use.

250. GODOSHI 吳道子. See WU TAO TSZE.

251. GOKURAKU 極樂. The Buddhist Paradise.

252. GOMO 吳猛. The Taoist worthy, WU MENG. When eight years old, he suffered himself to be bitten by mosquitoes, rather than brush them aside for fear they might plague his parents who lived in the same room. This paragon of filial piety became a disciple of the wizard TING I 至人丁義 (SHIJIN TEIJI), and as an example of his proficiency, he is often represented crossing a river on a feather fan, which he waved over the boisterous waters, as the winds were against his progress. He is also represented with fan in hand, driving through the heavens a chariot drawn by two stags. He is credited with the slaying of a giant snake, and his favourite pupil appears to have been Fu Chen Kung. His daughter, TSAI LWAN, is the SHINRETSU, or GOSAIRAN of the Japanese, herself an adept of Taoist necromancy and the companion of BUNSHO (WEN SIAO) (q.v.) with whom she is depicted riding on tigers above Mount Etsuo.

253. GOMPACHI 權八 and KOMURASAKI 小紫. The story of the two faithful lovers is a celebrated one and has been dramatised in popular plays. During the reign of Reigen Tenno (Kwambun period), in the second half of the seventeenth century, Shirai Gompachi, skilful swordsman of Inabi, killed one of his clansmen in a quarrel and flew to Yedo. On his way he met a girl, Komurasaki, who told him that she was held captive by robbers, and that he, too, would be caught by them unless he hurried away. Gompachi stopped, attacked the robbers, and rescued the girl whom



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he took to her parents in Mikawa. He then returned to the Yedo road, met with another party of robbers, who would have despatched him but for the timely arrival of a man named Chōbei, who rescued him and entertained him in Yedo. In the Yoshiwara, Gompachi heard of a new *Joro*, just arrived from the country, and who was called Young Purple. She was no other than Komurasaki, whose people had met with misfortune, and who had sold herself to pay their debts. Gompachi, deeply in love decided to redeem her, and as he had no money himself, he began a life of crime, killing and robbing people to get enough money wherewith to buy her back. He was caught and beheaded, Chōbei buried his body at Ekko-in, and Komurasaki came a few days later to kill herself on his grave. Their common tomb is called the grave of the Shiyoku, and the souls of the twain are embodied in the legendary bird Hiyokudori (q.v.). See the *Shossestu Hiaku mon*, of Bakin and Hokusai—in 1804—also *Yedo Murasaki* (Hokusai).

254. GONGEN SAMA 權現様. Popular posthumous name of IEYASU.

255. GORO TOKIMUNE 五郎時致. See SOGA Brothers.

256. GOSANKE 御三家. Name of three families issued from the Tokugawa Shōguns. See MITSUKUNI, Daimio of Mito, and KANAME ISHI.

257. GOSHISHO 伍子胥 [伍員]. WU YUN, also called TSZE SU 子胥, Chinese general who, in a literary competition, showed his learning, as well as his wonderful strength, by holding above his head a three-legged bronze brazier, whilst with the right hand he wrote a lengthy stanza. He is generally represented in the act. The *Shaho Bukuro* says that Goshisho was a general of So (Chu). The Duke Ai, of Shin, desirous of grasping the supreme power, had proposed an assembly of nobles at Rinto, where all were to discuss the matter of his elevation to power. Being a man with little faith in chance, he posted a guard near the bridge of To with orders to kill anyone who dared to oppose him, and further he proposed that a president be elected for the conference, who should be a man of great strength, capable of lifting a *kanaye* weighing 1000 *kin* (1329 pounds),

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and, at the same time, of such literary attainments as to solve three riddles which he, the Duke, had chosen. This was all pre-arranged to insure the election of his own favourite, Ko SONKO, who however got rather lamely through the test. GOSHISHO then rose and disputed the seat. Lifting the *kanaye* with one hand, he wrote the proper answers with the other, and the nobles enthusiastically elected him. Goshisho then asked the Duke to give him a guard as far as the gate of To, because he thought that he had seen some ill-looking knaves lurking about, and the Duke was thus thwarted in his plans.

While FU CH'U, King of Go (吳 Wü), was at war with KOSEN, King of Yetsu (越 Yüeh), the latter sent him a beautiful girl as a present. Goshisho, thinking this gift might be a dangerous one, advised the King to have nothing to do with the girl, but the King thereupon ordered him to be killed and his head to be exposed. According to legend, the King was later captured by the enemy, and, as he was led past the exposed head, this grim remain of Goshisho was seen to grin (see HANREI). Another version has it that Goshisho committed suicide in 475 B.C., after an eventful life famous in Chinese history. The *Chinese and Japanese Repository* (I. 311) gives a short history of his flight from his native country, T'su, to the Court of Wü, after the treacherous execution of his father and brother in B.C. 520.,

258. GOSHO NO GOROMARU 御所の五郎丸. See SOGA Brothers.

259. GO TOBA TENNO 後鳥羽天皇. The eighty-second Emperor of Japan, who was elevated to the throne by Yoritomo, after the defeat of the Taira clan at Dan no Ura, in 1184. Go Toba, who was then four years old, "invested" Yoritomo with the Shōgunate, and lived peaceably till the Shōgun's death, in 1198, when he tried to take in his own hands the whole of the government and to get rid of both the Minamoto and Hōjō, who were struggling for the regency of the Empire. After a short fight, Go Toba was captured and exiled to Amagori, in the Oki Islands, where he lived till 1239. He is said to have whiled away his leisure by forging swords called *Goshokaji* (palace forging) with the assistance of twelve swordsmiths, one for each month of the year, in a smithy specially erected

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in his palace, and yet legend has it, that the deposed monarch was highly sensitive to noises, one story being to the effect that he commanded a pine tree to be still, as the rustling of its branches in the night kept him from sleeping. According to another story the frogs of the pond of Shike Kuro no Ike have been dumb since 1200, because, when Go Toba was staying at the house of the Choja Shikekuro, near Amamura, their nightly croaking disturbed his august slumber and he forthwith commanded them to be silent.

260. GOURDS (HIOTAN). See EMBLEMS; see EARTHQUAKE FISH.

„ Banner of the 1000 Gourds, or *Sen Nari Hisago*. At a fight between Toyotomi HIDEYOSHI, and another of the *Kuge*, or retainers of OTA NOBUNAGA, Hideyoshi having no standard to carry before him, improvised one by plucking a gourd plant by the roots and using it as a pennon. After beating his opponent he adopted the gourd as a standard, vowing that he would add to his banner (*Umajirushi*) one gourd for each victory he won thereafter. The incident is said to date from *circa* 1550, and the gourd banner, with the flowing strips, is a common feature frequently met with in art, and, curiously enough, Kuniyoshi has depicted it in some *muchaye* representing the campaign of Kusunoki Masashigé.

261. GOYEMON (ISHIKAWA) 五右衛門 [石川], son of Ishikawa Akashi was a celebrated bandit of the XVth century, who, when thirty-seven years old, attempted to murder Taiko Sama, but failed; he was taken to Kyoto and there publicly boiled to death in an oil bath in the presence of his wife Oritsu, his father-in-law Iwaki Hyobu, and his son Goroichi, who had to share his father's death. Three officials were present, named Iwaki Toma, Hayami Toma, and Yamakaze Heima.

Before his execution he composed a poem which has been preserved, but his name and the recollection of his fate have also been transmitted through three centuries in the humorous, though somewhat accurate, description of the tub-like bath, popularly called *Goyemon Buro*, which is heated from the outside, and the bottom of which is made of iron. There are several versions of this story.



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The penalty of boiling to death was called Kamaire, it had just been introduced from China by Takeda Nobutora, and was suppressed by the Testament of Ieyasu. According to another version he actually stole the incense burner (in the shape of a snipe), *Chidori Koro*, and wrapped it in a piece of *Shokko no nishiki*, rich brocade from the Chinese province of Shoku.

It is also said that he wanted to steal a very valuable vessel belonging to Taiko Sama (Toyotomi Hideyoshi), and that he disguised himself as the Emperor's messenger to gain access to the palace. His plan was thwarted by Hashiba Hideyoshi, who, thinking he recognised the robber, immediately put on the dress of a servant, and after Goyemon had flown discovered him hiding on the second story of a temple.

His celebrated verse reads:

Ishikawa ya  
Hama no Masago wa  
Tsukuru tomo  
Yo ni nusu bito no  
Tane wa tsukimaji

"Although the sands are all gone of the Ishikawa (river) and of every sandy shore, yet the seed of a robber will not remain exhausted for ever."

262. GREEN IN MY EYE (game). See AKAMBE; gesture; see BEKKAKO.

263. GWAN SHIN KEI 顔真卿. YEN CHĒN K'ING. Chinese sage, represented with a package on his shoulder, and walking with a crooked cane to which is attached a rolled book. He is also called GWAN HITSU, he was a learned man who held office in the time of TOKUSO (TE TSUNG), of the To dynasty, and refused to acknowledge Ngan Luh Shan, after the deposition of the Emperor GENSO. In 785, when he was seventy-six years old, he was strangled by a man named RIKIRETSU (李希烈 Li Hi Lieh). Many years after a merchant of Rakuyo, passing along the mount Rafu (Lo fuh), saw him with another sage playing at Go under a tree; they rebuked him for disturbing them, and Gwanshinkei gave him a letter to take to the house he dwelt in during his earthly life. It is said that once he



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caused rain to fall during a drought by liberating some people who had been wrongly imprisoned.

264. GYŌGI 行基菩薩, or GYŌGI BOSATSU. A celebrated Buddhist priest who, in 736, headed the deputation sent by the Emperor SHOMU to the temple of Amaterasu, in Ise, to pray for the permission of the Goddess to erect at Nara the statue of the Daibutsu. He propagated the doctrine of the SHIN BUTSU KONDO, or RYOBU SHINTO, in which the original religion of Japan was permeated with Buddhism, its deities being considered as the various incarnations of the one Buddha, and those temporary avatars received the popular name of *Gongen*. This "canny" stroke increased the popularity of Buddhism, and the mixed religions flourished side by side in common temples until the Restoration in 1868 and the "revival of pure Shinto."

Gyōgi is popularly credited with some works of art and the construction of several bridges, besides the invention of the potter's wheel\*, the use of which he taught to the people of his native province of Izumi. The pottery turned out by this accomplished monk was called *Gyogi Yaki*, and some specimens are said to have been religiously preserved up to the nineteenth century. He died in 749.

265. GYOKUSHI 玉子, of Nangun, had supernatural powers over all the elements, causing wind, rain, whirlwinds, and storms, now destroying trees or buildings, now petrifying grass, or building castles with the dust of the road or the stones of the fields. Riding upon a large horse, he covered thousands of *Li* a day, and blew coloured clouds. He is one of the Taoist Rishis, and perhaps identical with Giokushisho 玉子章. See HORSE.

266. HACHIMAN 八幡. "The eight banners," posthumous title of the Emperor ŌJIN TENNO, son of Tarashi Nakatsu Hiko and Okinaga Tarashi Hime (Jingo Kogo). He is credited with a life of 110 years, and died in 310 A.D. He has been deified as a War God, and was the special patron of the Minamoto clan, who are responsible for many of his numerous shrines. Born whilst his mother was engaged in the Korean war, he is often shown in the arms of

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\* Aston, *Nihongi*, I-121, says that the wheel was used before Gyōgi's time.

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Takenouchi no Sukune, who stands in a boat, whilst the messenger of the Dragon King, Riujin, offers to the infant Emperor the jewels of the flowing and the ebbing tides. In his youth, he was called HONDA (Homuda), because of a fleshy growth on his arm, similar to the leather elbow pad (*tomo*), worn by archers. In the ninth year of his reign, whilst Takenouchi was on a tour of inspection, his younger brother, Umashi no Sukune, accused him of having some designs upon the throne. Ōjin listened to this calumny; but thanks to the devotion of Maneko, who, strongly resembled Takenouchi, and who killed himself in his stead, the old minister was enabled to come and attempt to justify himself. Ōjin decided to leave the decision to the judgment of God, and the two brothers were submitted to the ordeal by boiling water, in which Takenouchi was successful.

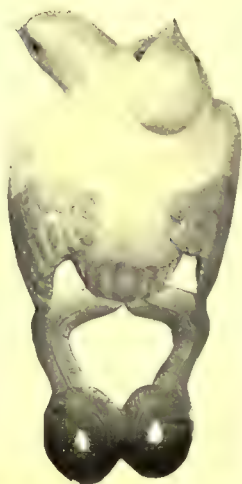
The Emperor is said to have once stopped his horse in the middle of a journey, to contemplate the falling leaves. The gentle dove is his messenger, but he is, nevertheless, usually pictured with a fierce face and a scowling expression and grasping a two-edged sword. There is in the *Kojiki* a story of how NIMPAN (or Susukori), having distilled a strong liquor, Ōjin partook of it and became awfully drunk, but his awfulness served him in good stead, for, as he went along the Ōsaka road, merrily singing, he hit a boulder with his staff . . . and the stone *ran* out of his way. . . .

267. HACHIMANTARO 八幡太郎. See YOSHIYE.

268. HACHI NO KI 鉢木. Story of the Potted Trees.

In 1253 the fifth Hōjō Shikken, TOKIYORI, abdicated in favour of his son, and taking the title of Abbot Saimioji, went on a journey through Japan, with only one companion, DOUN NIKIAIDO, also disguised as a monk. Both suffered greatly from the hardships attending a winter trip, and one night when stopped by a storm of unusual violence, they took refuge in the house of a man whose refined ways proved that he had seen better days. On enquiry they found that he was the son of a magistrate of Sano, who had been despoiled of his estate through his confidence in an unworthy kinsman. He, however, did not bear any ill-will to the Kamakura clan, though his petitions to the authorities had been constantly ignored, and in proof of his loyalty, he showed them his suit of armour and rusty weapons. The ex-Regent forced this man, TSUNEYO SANO, to accept a small





GENTOKU (A.)  
HAGOROMO (M.E.)  
HAKUBAKU (A.)

GAMA SENNIN (A.)

HAGOROMO (M.G.)  
HIYAKUDORI (U.L.B.)  
HADESU (A.)





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present of money, in exchange for which he received from Tsuneyo's wife a lock of her hair. Before they left in the morning, Tsuneyo apologized for being so poor that he had no incense wherewith to effect the purification ceremonies, but bringing near the fire-place his dwarf trees, the flowering plum, the bamboo, and pine, he chopped them down and burnt them instead. A year later a rising of the Miura clan necessitated a general call to arms, and from all parts of the country warriors came to Kamakura, even long after the revolt had been quelled. Amongst the late comers, was Tsuneyo, in wretched attire and on a rossinante, whose presence excited a great deal of merriment. On giving his name he was at once taken to the Regent, in whom he recognized his guest of the previous year. Tokiyori restored to him his father's estate and office, and added to it three domains, the names of which bore resemblance to Pine, Plum and Bamboo. In the Nō play it is said that the trees were used to warm the guest room during the cold night.

269. HACHISUKE 八助. Paragon of Ingratitude; the subject of a story translated by Dening and B. H. Chamberlain, who gives him the name KYNEMON. He was a peasant of Takayama in Hida, who, overtaken in a ravine by a snowstorm, thought his last hour had come. He was, however, rescued by a female bear, who took him to a cavern where she laid him, insensible, between her two cubs. The man came back to consciousness and the bear fed him right through the winter. For a long time his story excited wonder, and brought him enquiries from hunters respecting the location of the bear. He finally succumbed to his greed when offered a sum of money and half the value of the flesh and skin of the bear, and he took to the animal's den a poisoned cake. With the price of his treason he bought a farm, but fate overtook him and all his enterprises failed, his family sickened and died, and he was gored to death by his own ox.\*

270. HADESU 膳臣巴 or HASUHI. Common name of KASHIWADE NO OMI, who was sent to Korea on an embassy by KIMMEI TENNO in 545.

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\* Compare this Indian story: A Deer of five colours, with white horns, saved a man from drowning, and made him swear to be silent. The Queen having dreamt of such an animal, rewards were offered for its discovery. The man betrayed the deer, which, on being caught, told the story to the King, and the perjured man was beheaded.

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He is generally represented with his left hand in the mouth of a tiger. His story is told in the *Nihongi* to the effect that, after several stormy days, his party, having landed on the sea-shore, he found in the morning that one of his children had disappeared, and that a heavy fall of snow had obliterated the boy's traces; but in a short time, the snow having melted, he found the spoor of a tiger. Girding his sword, he advanced to the cliff and beseeched the Gods to assist him in his revenge. A large tiger presented itself, the unhappy father seized the brute's tongue and stabbed it with his sword, ultimately bringing its skin to the Emperor. In another version the child is said to have been a girl.

271. HAGATA GURI NO KI. The tree of the tooth-marked chestnuts. See under Go DAIGO TENNO.

272. HAGOROMO 羽衣 (Feathery robe). Subject of a Nō play. An Angel (*Tennin*) came once to the forest of Mio, near Okitsu, and climbed a mountain to behold mount Fuji and the sea of Suruga. She admired the view and then, after hanging her feather robe to a pine tree, started to dance on the sand beach. A fisherman, Hakurio, happened to pass just then, and thought her a beautiful woman, but presumably his looks did not betoken sufficient respect, for the *Tennin* was afraid and went straight back to Heaven, minus her robe, which is still preserved in a temple hard by. See Chamberlain's *Things Japanese and Classical Poetry*.

Hagoromo is also the popular name of some sort of cake, and as an allusion to the fairy tale it is usual to serve this delicacy in a tray with Pine branches painted on it. The fact is stated in the poem:

Kwashibon no

Makie no matsu ni

Kakari keru

Hagoromo to damo

Yoberu senbei.

"The sweetstuff called Hagoromo is found hanging from the pine branch painted in gold lacquer on the tray."

Dennys, in his *Folklore of China*, quotes a somewhat similar Liu-chiu

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story: a farmer named Ming-Ling-Tzu saw a woman bathing whose clothes were hung on a pine tree, and when she came to claim her garments, which the farmer had gathered, a squabble ensued, which, however, terminated in a wedding; but the woman went back to heaven ten years later. The same story is found in the Norse myth of the white swan, or sometimes seal, which married a fisherman and gave him three children before leaving him, finally, in Siberian and South African folklore; an essay on the subject can be found in Conway's *Demonology*, 1880-81.

273. HAKUDO 伯道. Chinese sage depicted in the guise of a coolie, with two baskets slung on a pole.

274. HAKUGA NO SAMMI 博雅三位. A noble of the tenth century, named SEMI MONO or SEMI MARU, played on the flute a tune which nobody could either imitate or understand. Hakuga, after listening to his play for three years, overheard him once express his deep regret that, after his death, there would not be anybody to play it again as he knew of no one to whom he could transmit it. He then begged SEMI to take him as his pupil, and happily succeeded in his undertaking. This legend forms the subject of a Nō dance.

275. HAKUHAKU 郭璞, or KAKUBAKU, was a learned Chinese sage, Kwoh P'oh, who in his old days, was promoted to the title Suifu Senhaku, and who died in 324 A.D. He had received from his master nine books of Taoist magic and philosophic knowledge kept in a green bag, from which they are called Ts'ing nan shu. Chao Tsai 趙載 stole them from Hakubaku, and later they were lost in a fire.

He is depicted travelling or crossing the sea in the company of a demon.

276. HAKURAKU 伯樂. The story of Hakuraku is also known as the Taoist parable of the real horse. Hakuraku had been sent all over the world by his master, the Emperor of China, to find the finest horse in existence. He came back after a lengthy journey and reported that in a certain place he had located a bay mare which was absolutely perfect. Messengers were at once sent to secure the horse, but when they got to



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the place described they found a black stallion of ideal beauty. They were somewhat surprised but not disappointed, because, according to the teachings of Wang Yang Ming, when the expert describes hidden qualities without any reference to outward appearance even this is true knowledge. In allusion to this legend the veterinary surgeons are popularly called Hakuraku.

277. HAKUSEKISHO 百石生 (Hakusekisei). One of the Taoist Sennins illustrated in *Hokusai Mangwa*, Vol. III. He was too poor to buy any mystic drugs; he therefore started to raise pigs and sheep (and is thus shown) until he had the sum of ten thousand gold pieces to procure the materials of an elixir. Once he boiled a white stone (*Haku-seki*) for his food and he retired to the Mount Hakuseki, hence his name.

278. HANASAKASE JIJII 花吹爺, or HANA SAKA JIJII. The Old Man who makes the dead trees to flower. A very popular juvenile tale, often found illustrated. In *Nelsuké* the old man is shown digging the ground, with his dog near him, gold coins showing amongst the freshly-tilled soil, or sitting under a dead tree with a box of ashes. There was once an old couple who had a dog named Shiro, and particularly nasty neighbours. One day the dog began sniffing and barking at a certain spot of the garden with such insistence that the old man dug the earth, and all unexpectedly his spade came upon a large number of coins. The neighbours, who had watched the performance through the palisade, tried to entice the dog to their own garden, but only succeeded by main force. The spot at which the dog sniffed was found to be filled with filth and offal. Thereupon they killed the dog and buried it under the root of a pine tree. The old man, much grieved, offered sacrifice upon the spot, and during the night was rewarded by the ghost of Shiro whispering to him to cut the tree down and make a rice mortar of its trunk. This mortar was endowed with the property of changing each grain of rice into a gold coin. The envious neighbours again made up their mind to obtain some of these riches and managed to borrow the mortar, but their rice turned into filth as they poured it in, and in their anger they broke it and burnt it. The old man was waiting in vain for the return of his mortar, but the ghost of his dog visited him again, and commanded



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him to get the ashes from his neighbours and to scatter them over some dead trees. As the ashes touched them the withered twigs began to sprout and became covered with blossoms. The old man went over the country and his fame reached the Daimio of a neighbouring province, who tested his powers and loaded him with presents. One of his envious neighbours tried to imitate him with ordinary ashes, but the impostor, on being called to a Prince's *yashiki*, was unfortunate, not only in failing to revive the trees, but still more so in that some of the ashes were blown by the wind into the Prince's eyes, with the result that his life was immediately forfeited.

In another version, he escaped with his life after a severe beating and went back home. The good old man then took compassion upon him and his wife, and presented them with some money, after which the wicked neighbours repented and changed their evil ways.

279. HANDAKA SONJA 牛諾迦尊者, or PANTHAKA. One of the Sixteen ARHATS, often represented apart from the others. Like Badhra (Hattara Sonja), Handaka's appearance is threatening: he is generally shown with a bowl from which issues a dragon or a rain cloud. He holds the bowl aloft with his left hand, and with the right carries the sacred gem. Sometimes he is shown seated on a rock, the dragon occasionally represented aside and crouching to reach the *Tama*.

280. HANGAKU 范額. Daughter of Jō no Sukemori. When the latter revolted himself against Yoriyé, in 1204, his castle of Torizaka was besieged by SAINEN NIUDO (Sasaki Moritsuna, q.v.) and his daughter fought amongst the defenders, using large billets of wood as missiles. This strong woman was at last captured by Sainen. A spirited illustration of her fight is given in *Ehon Sakigake*.

281. HANGONKO 反魂香. "The Spirit returning in the Incense Smoke." This story forms the subject of the play, *Sendai Hagi*. The Yoshiwara belle, Miura ya Takao, was extremely famous, and her most devoted admirer was Daté Tsunamune, Lord of Sendai, whose advances she persistently refused to accept. The Prince, however, hoping to succeed in his suit, bought

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her from the *Joroya* for her actual weight in gold, and she was then ordered to follow him to his castle. Takao had to obey, but, before leaving, she called her lover, the *Rōnin* Shimada Jusaburo, to whom she gave some incense sticks, saying: "We shall now be parted, and perhaps may never meet again. Even it may be that I shall soon die, but when you wish to see my face again watch the smoke of this incense." She was taken to Sendai, and the Prince gave her to choose between becoming his mistress or being killed. She chose death, and her ghost appeared in the fragrant smoke before the eyes of Jusaburo, as she had promised. See the Chinese story of Rifujin under Kan no Koso.

282. HANKI 飯櫃. One of the sons of Benten. His attribute is a rice dish. He is also called SHITSUGETSU, and is a transformation of Sendanko Bosatsu, the Sanskrit Tchandanagandha.

283. HANKWAI 樊噲. The Chinese FAN KW'AI, who died circa 200 B.C. He is generally represented carrying under his arm a door, in allusion to an episode of his life which is variously reported. He was drawn from the lower class of the Chinese people, having been a dog butcher, but being one of the early adherents of the Han dynasty he became one of the ministers of the Emperor HAN KAO TSU (Kao Ti; Japanese, KAN NO KOSO), and became further attached to him when Kan no Koso married one of his relatives. One version has it that KAO YU was plotting against the life of the Emperor, and Hankwai having heard that the conspirators were assembled in a room feasting with Kan no Koso, he forced his way to it, and bursting open the door entered the room with the door under his arm. The Emperor invited him to partake of the feast, and Hankwai helped himself to a boar's leg, which he carved with his own sword and washed down with ten *shos* (20 litres) of wine, after which he accused Kao Yu of treason, playing the rôle of a drunken man to give Kan no Koso time to escape with Chang Liang (*Ehon Riozai, Ehon Hōkan*). During the following year the aged Emperor raised him to the command of his troops, but on an accusation being made against him ordered his minister, Ch'en Ping, to have Hankwai beheaded. Thanks to his relationship with the Empress, he escaped after a short confinement in jail, being reinstated after the Emperor's demise.

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In Mayer's version, the Emperor is said to have shut himself up in his palace, forbidding anyone to approach, and spending in luxurious self-indulgence so many days that Hankwai forcibly effected an entry and violently upbraided Kan no Koso, whom he found sleeping with his head resting upon an eunuch's body as a pillow.

284. HANNYA 般若. See MASKS. Female demon with horns, open mouth and sharp fangs.

285. HANREI 范蠡. The Chinese FAN LI, who was minister of Kow TSIEN (Kosen), and lived about 470 B.C.

In a book dealing with Taoist sages he is included amongst Sennins, with this description:—

"HANREI served at the Court of Shu, and had Taikobo for his teacher. He drank water and ate cinnamon. He became minister of Yetsu (Yüeh), and assisted KOSEN to destroy Go (Wu). He is represented with a wine gourd in his belt and walking in the wind."

He is said to have suggested to KOSEN a means of terminating his twenty years' warfare with FU CH'A of Wu, which consisted in sending to the latter the famous beauty, SI SHE (西施 *Japanese*, SEISHI), whom he had found washing silk, and who, after her training at Court, was acknowledged the "belle" of the Chinese Empire. This stratagem was successful; FU CH'A, distracted by her beauty, forgot his princely duties and was beaten, after which HANREI left his master to enjoy his own peace of mind in a distant province, where he soon became extraordinarily rich. See GOSHISHO. Upon his fidelity to KOSEN is based the quotation of Kojima. See GO DAIGO.

Anderson (*Catalogue*, p. 379) gives another version, in which SEISHI is the mistress of Kow TSIEN, and HANREI is made to drown her in a lake.\*

286. HARE 兎 (USAGI). The hare is one of the familiar animals of Japanese folklore, and the hare in the moon or pounding rice is, of course, one of its most frequent presentments, perhaps because *Mochi* means both

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\* This appears, however, to be a mistake, perhaps due to a confusion with Chow Sin (1123 B.C.) or Kieh (1766 B.C.), although it has been said that after the fall of Fu Ch'a she had boasted that she would also captivate Kow T sien, and Hanrei, to prevent this, took her one night in a boat over the Lake Suche (Sōchu), where he treacherously killed her.



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"full moon" and "rice cake." When associated with the moon, like the Chinese rabbit, and in reminiscence of the hare which, according to Hindoo legend, leapt in the fire to become food for Sakyamuni and was thereafter sent to the moon to keep company to the old man and to Chan chu, it is represented surrounded with *Equiseta* plants, the familiar horse tail, or scouring rush, seeming to imply the existence of water on the moon, in opposition to astronomical ideas.\*

The hare is also one of the signs of the Zodiac 卯. He is one of the companions of KINTARO (q.v.); he recurs often in the pictures of the XIIth Century artist, Toba Sojo.

It is said that the female conceives by *running* on the waves on the eighteenth day of the eighth moon, if the sky is clear, or by licking the fur of the male during the same period (*Ehon Kojidan*).

The hare lives to a very long age, it becomes quite white when five hundred years old, and even attains the millenium, as appears from the adventures of Chang Kien; and, in connection with his abnormal longevity, it is fitting that, when pounding in a mortar, he is also described as preparing the elixir of life.

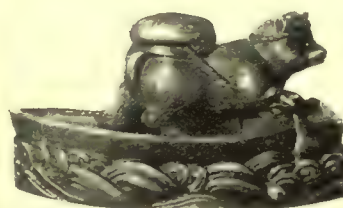
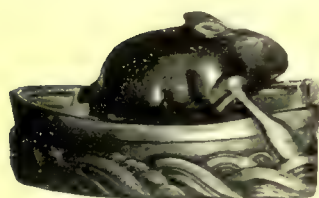
A hare and a mouse had lengthy chats with the King of Izumo, sixth descendant of Susanoo no Mikoto. There are several popular hare stories: one given in the *Kojiki* is that of the Hare of Inaba, who twitted the crocodiles into forming a bridge from Oki to Inaba, where he wanted to go. When, however, he reached land from the back of the last crocodile he jeered at them, and just escaped their anger with only his fur pulled. On the road he was rescued and healed by the fairy personage, O Kuni Mushi no Mikoto, who was on his way to marry the princess Yakami.

Another story is called "The Revenge of the Hare," or also KACHI-KACHI YAMA: the Crackling Mountain.

There was an old man cutting wood in the mountains, his old wife brought him his dinner, but a badger stole it whilst they were talking; the old man caught the animal and took it home, hung it from the rafters, and told

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\* According to a Mexican legend quoted from Sahagun in Andrew Lang's *Custom and Myth*, the moon was originally a man, and the marks upon its disk were produced by a RABBIT being thrown across his face.



HARE IN THE MOON (*Bing.*)

THREE EPISODES IN HANASAKA JIJI (*A.*)

THE BADGER CAUGHT (*H.S.T.*)

STORY OF THE HARE AND THE BADGER.

(*W.L.B.*)

(*C.P.P.*)

(*H.S.T.*)

HARE IN THE MOON (*A.*)

HARE ON WAVES (*J.N.C.*)





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his wife he would soon come and kill the *Tanuki* and they would eat it. The woman started pounding rice, and the badger, thanks to its magical powers, assumed human voice, and asked her to untie him, saying he would help her, instead of which he killed her, assumed her shape and cooked her, presenting the stew to the old man as a dish of badger for his evening meal. After the woodcutter's appetite was satisfied, the animal resumed its original form and told the old man that he had eaten his wife, and then flew to the mountain. Now there was an old hare in the mountain who was very fond of the old woodcutter, and he went to see him and promised to avenge him. He begged from the man some hot grilled beans, and carried them in a bag; when he met the badger the latter wanted some of the beans, and the hare said he would give him a handful if he consented to carry on his back to the top of the mountain a load of dry hay. The badger consented, and after he had set on the journey the hare, walking behind him, struck his flint and fired the hay. *Tanuki*, wondering at the noise, inquired what it was. "Oh," said the hare, "this is Click-click Mountain (*Kachi-Kachi Yama*) or the Mount of Victory." A bit higher up the noise increased, and the badger got nervous. "Don't worry," said the hare, "this is *Bo Bo Yama* (the Mount of Defeat), and they always have strange noises here." Soon the badger's back was sore and blistered, and he went away cursing, rolling all the way down the mountain trying to quench the fire and get rid of his burden.

The hare then mixed some red pepper and gums, and disguised as a plaster-seller went to the badger's place. The badger used the plaster freely, needless to say with what results, and it took twenty days for his back to heal. He went then to the seaside, and there met the hare busy making a boat, in which he said he intended to go to the moon; he even proposed to make a second boat for the badger, but the other said he had had enough of the hare's tricks, and he would make just as good a boat for himself out of the clay which was plentiful thereabouts. But when they launched their boats the clay soon got sodden, and the badger's boat dropped to pieces; then the hare "finished" *Tanuki* with a few strokes of his oar, much to the delight of the woodcutter who had come along to watch the fray.

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287. HASUI. See HADESU.

288. HATAKEYAMA SHIGETADA 畠山重忠. Son of Shigeyoshi and descendant of Taira no Takamochi. In the Wada feud he nearly captured the Tomoe Gozen at Uji Gawa, but she escaped, leaving her sleeve in his hands. Shigetada had left his estate of Numada, in Ise, to the care of a man named Sanemasa, who, however, offended the head priest, Inube Iyetsuna. The latter complained to the Kamakura Government, and Shigetada was deprived of his estate and confined to the house of Chiba Tanemasa, where he refused to take any food for seven days. Finally he was sent back home. The Hōjō Shikken could not pardon him his loyalty to the Minamoto Shōgun by the first one of whom (Yoritomo, then dead) he had been treated with great favour. He was a friend of the SOGA Brothers in the camp of their father's murderer, and when he heard that the hunting party would soon break up he gave the SOGA the hint to act at once, sending to Tora, the mistress of one of them, a poem reading: "The maples of the mountain have begun to turn red, wait till the evening to see the leaves." His son, Shigeyasu, had once a drunken brawl with Hiraga Tomomasa, son-in-law of Hōjō Tokimasa, who had him executed. But the treacherous Shikken was not satisfied with this murder, and a few months later (Genkyū II., 1205) he sent for Shigetada, who was in Suruga, and when the latter entered Kamakura, he was set upon and shot with arrows by the Hōjō soldiers. See YOSHITSUNÉ, KAGEKIYO, AKOYA.

289. HATTARA SONJA 跋陀羅 or BHADRA. One of the Sixteen ARHATS, generally shown with a white tiger crouching at his feet; he holds a knotted staff, and is occasionally shown seated on a rock. He is also shown with the ringed staff (*Shakujo*) or the *Nioi* (short wand), symbolical of the powers of faith.

290. HEAVEN, Four Kings of. See SHI TENNO.

„ River of. See AMA NO GAWA.

„ Spinning Maiden, Cowherd and Bridge of Birds. See KENGIU and SHOKUDJO. TANABATA.

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HEAVEN, Pillars of. See JOKWA.

201. HEIKE 平家 or HEISHI. Another name of the TAIRA clan (q.v.). See the *Heiké Monogatari Zué*, by Yukinaga, (1710, reprinted 1829).

202. HEIKE GANI 車蟹, or Heike crabs of Akamagaseki (Shimonoseki), are tiny crabs to which attaches a curious legend, verging on superstition: they are popularly credited with being the ghostly remains of the Heike warriors killed at the battle of Dan no Ura, in 1185, by the Minamoto (Genji). See Hearn.

They are also called TAISHOGANI (Chieftain's crabs) and *Tatsugashira*, or dragon's helmet, and people see in the ridges of their shell the roughly delineated shape of a warrior's helmet. In representations of Benkei's fight with the ghosts (q.v.) it is not uncommon to see the crabs surrounding the boat of Yoshitsune, or the drowning warriors of the Taira army, specially Tomomori. According to legend the ghosts nightly bail the bottom of the sea with bottomless ladles. For a similar legend, see SHIMAMURA DANJŌ TAKANORI. See also HOTARU.

203. HEITARO SONE 平太郎曾根. Masayoshi Heitaro Sone, of Hitachi, was a famous archer whose father, one of the court guards, had been murdered while Heitaro was still a boy. On a pilgrimage to Kumano, to pray for a clue to the murderer, his skill was used in saving a large willow tree from being cut down to rescue an entangled falcon, Heitaro cutting the string which impeded the bird by means of a single, well-directed arrow. On the same day he met on the road a comely maiden, with whom he fell in love, and their union was followed by the birth of a boy. One day the ex-Emperor, Shirakawa Tenno, who suffered from chronic headaches, went to pray for relief at Kumano, and was told by the Gods to consult an Indian physician, who informed him that his illness was caused by the skull which had once been his own, in a previous existence, when he was but a priest—Rengebō of Kumano—The skull dropped once in a river, it had later been caught by some drooping twig of a willow tree, and in growing the branches had carried it aloft. Workmen were set to fell that tree, which happened to be the one that Heitaro had previously saved. At every blow of the felling axe Heitaro's



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wife became weaker, and she died when the tree fell, after telling Heitaro that she was the sprite of the tree and presenting him with the skull. As the fallen trunk was drawn in the road, it stopped opposite the door of Heitaro's house, and the combined efforts of hundreds of men could not move it until Heitaro's little son began pulling on the rope. The august skull was enshrined in one of the Thousand Kwannon of *San jiu san gen dō* at Kyoto.

294. HELL 地獄 (JIGOKU). Hades, properly speaking, was not a feature of the Shinto faith: its development is due to the introduction of Buddhism, and with it the intricate infernal paraphernalia created by Indian imagination. The correct working of its appalling tortures and punishments is insured by a host of Infernal Deities, under the sway of the Ten Regents of Hades, characterised by their fierce appearance and the character Ō (王, King) on their head-dresses. YEMMA Ō, or EMMA DAI Ō, the Indian Yama Raja, the Chinese Yen Mo, being the chief Regent, seated near a whirling wheel on which are, at his right, the two witnesses—KAGUHAN, who smells all odours, and the female MIRUME with the all-seeing eyes. He is also assisted by another all-seeing personage, DOMEJIN, and an all-hearing one, DOJOJIN, besides the wonderful TABARI NO KAGAMI, the mirror or soul-reflecting mirror.

The other Regents are:—Tsing Kwang, Chu Chiang, Wu Kuan, Sung Ti, Lung Chuan, Pien Ching, Tu Shih, Tai Shan, Wu Tao.

The Styx of classical tradition is here represented by the River of the Three Roads, SANZU NO KAWA, on the banks of which prowls the hag of Hades the Old Woman of the Three Roads, or SHODZUKA BABA, sixteen feet high, with big eyes, and who whiles the time away by robbing the dead of their garments and hanging them on the trees with the help of her consort, TEN DATSU BA. But the benevolent figure of Jizo hovers about to protect the souls of little children, and helps them in the daytime to build up the cairns of stones, forming their penance, in the dry bed of the SANZU NO KAWA, albeit this labour is made everlasting by the old hag, who every night disperses the stones. The *Nihongi* speak of several *Ugly females of Yomi* in the legend of Izanagi's visit to the infernal regions.

The representations of Hell and its tortures are easily recognisable, and

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their horror bears comparison with the Chinese lucubrations, in which men are chopped, boiled, and ground by grinning *onis* with an extraordinary wealth of detail.

The accepted name for Hell is JIGOKU; the mild place which in Shinto tradition took its place was called YOMI, or NE NO KUNI (*Nihongi*), and it was visited by Izanagi no Mikoto in search of his spouse.

There are, however, other names recognised, such as the Sanskrit cold hells: AH-TA-TA, where the lips are frozen; AH-BA-BA, where the tongues are frozen; and the great white lotus hell, the PUNDARIKA, in which the bones, bared and bleached by the cold, "look like a carpet of white lotus on the waters." A nomenclature of the Buddhist Hells, by Mr. de Harley, will be found in the *T'oung Pao*, Vols. VII. and VIII., 1st series.

295. HENJAKU 扁鵲 (Chinese PIEN TS'AO) was an innkeeper in the Chao province about the sixth century B.C., to whose house came the wizard CHO SO KUN (長桑君 Ch'ang sang Kung), who, detecting in his host unusual attainments, taught him the rudiments of his art. The pupil soon excelled the master, and legend attributes to him the discovery of the channels through which the vital spirits are conveyed (*i.e.*, the blood vessels). He is credited with having been the first to dissect the human body. According to legend, however, he had a transparent abdomen, and could not only follow the course of his blood but also watch the action of drugs. He is usually depicted as a handsome man in fine raiment, whilst his teacher is almost nude, ugly and unkempt.

296. HICHOBO 費長房 (FEI CHANG FANG) was a man of Jonan who became a governor. An old man KO KO (HŪ KUNG q.v.) who sold drugs in the city used to retire in a pot hung to his door-post. Hichobo, observing him from the second story of his house, went to pay him his respects, and he became the disciple of KO KO, with whom he is often confused. He is depicted riding on a crane in *Ehon Hokan* and in *Sensai Yeitaku*, but sometimes—like KO KO—partly hidden in a jar, or with his arms in it.

297. HIDARI JINGORO 左甚五郎 (Jingoro the left-handed). Celebrated sculptor who lived from 1594 to 1634. Amongst his famous

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productions are the sleeping cat (*nemuri no neko*) in the temple of Ieyasu at Nikko, and two elephants, also in the same temple. Legend has it that he once picked up a mirror which a girl had dropped in the street, and that, on beholding the fair damsel, he fell so deeply in love with her that he kept the mirror, and forthwith carved a figure of his love. When the statue was completed he placed the mirror in a fold of its dress. Now, the wood took to life, and the carver became a happy man, but his loyalty to his lord was very great, and when the head of the Daimio's daughter was requested by an enemy, Jingoro sent instead the head of his living figure. When the man who had to take the head away came back, he attacked Jingoro, thinking that he had indeed murdered the Daimio's daughter, and severed his right hand. This statue was not the only one to become alive: a horse which he had carved for a temple, like the one painted by Kose no Kanaoka, used to leave the sacred precincts at night and graze in the neighbouring fields, much to the dismay of the owners, until it was deprived of its wandering properties by appropriate incantations.

298. HIDEYOSHI (TOYOTOMI) 秀吉(豊臣). Toyotomi HIDEYOSHI, the greatest warrior in Japan, is better known perhaps under the name of TAIKO, title meaning retired Prime Minister, or by that of TAIKO SAMA. Finally, owing to his ugliness, he was nicknamed the Monkey Servant, *Saru Kuanja*. He was the son of a poor farmer named YASUKE, in the village of Naka, Aichi district, province of Owari, and was born in the sixth year of Temmon (1537). He received the name of HIYOSHI MARO (good sun), and lost his father when eight years of age. He then had the name KO CHIKU and the nickname *Saru Matsu*, monkey pine. His stepfather had been a servant of ODA NOBUNAGA, and finding the boy clever, although full of mischief, sent him to the temple of his village to be instructed, but the boy was returned to his home owing to his troublesome habits. He was then sent to a blacksmith, who had to part with him soon after for the same reason; and so on with several masters, who could never keep him for more than a month. Finally, when twenty years old, he became a servant of Matsushita Yukitsuna, one of the lieutenants of Imagawa Yoshimoto, who placed great





MIRROR OF HELL (c. 1200)  
HIKO HOSHIDEMI (c.)



HENJAKU (1760)  
HACHIMAN (c.)



HIDEYOSHI (c. 1600)  
HIDAKI JINGOKO (c. 1600)



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confidence in him. One day, however, he sent Hiyoshi to Owari to buy a suit of armour, and the lad, being ambitious, sought service with Nobunaga, whose sandal keeper he became. Having been entrusted by Nobunaga to superintend the repairs to the castle of Kiyosu, where the workmen were sluggish, he so hustled them that in a few days the castle was available, and Nobunaga seized the opportunity to promote him. He was then named *Hashiba Chikuzen no Kami*, or TOKICHI TAKAYOSHI, and nicknamed Cotton Tokichi, *Momen Tokichi*. As the Saito family were strong enemies of Nobunaga, he proposed to attack them with a troop of highwaymen. He was successful, and received his name of KINOSHITA HIDEYOSHI. In 1570, his conduct during the war against Asakura Yoshikage was rewarded with 30,000 *koku* of rice. In 1573 he attacked the castle of Odani and captured Asai Nagamasa, whose personal estate of 180,000 *koku* became his reward. He then, in 1574, built for himself the castle of Nagahama, took HASHIBA as his new family name from the names of two of his generals, NIWA (Ha) and SHIBATA, and adopted the *Kiri* crest (*Pawlonia Imperialis*). In 1581 he invaded Mori, and within five years subjugated the five Western provinces.

In 1583 he captured the castle of Takamatsu by flooding it, and on that very night heard of the murder of Nobunaga by Akechi. He then hurried back to Amagaseki, and fought the Akechi party, killing Akechi himself at the battle of Mount Tennozan a few days after the murder of Nobunaga: hence his popular name of "Three days Shōgun" (*Mikadenka*). He had then a following of over 60,000 men. He was rewarded with "Sub under fourth" rank and the title of Lieutenant-General, but resigned these honours on the spot. Hidenobu, eldest son of Nobutada, succeeded Nobunaga, and his uncle, Nobuo, acted as his regent, but the important affairs were actually left in the hands of HIDEYOSHI after the battle of Shizugataké. He killed Shibata Katsuiye, who, with Nobutaka, third son of Nobunaga, had plotted to destroy him. He then became a Privy Councillor (1583), and built the magnificent castle of Osaka, where he went to live; his influence was then such that even Tokugawa Ieyasu was afraid of him. Ieyasu, however, sided with Nobuo to attack HIDEYOSHI, but was beaten and had to give his son as hostage. In 1584 HIDEYOSHI became Dainagon; in 1585 he was promoted



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to the real second rank, and became Keeper of the Seals (Naidaijin). He then subjugated Chosokabe in Shikoku, Sassa in Etchu, Uesugi in Echigo, and Tokugawa recognised him. He had entreated the last Ashikaga Shōgun to adopt him, but met with a refusal, and he petitioned the Emperor to allow him to take the name of TOYOTOMI, which he originated.

In 1586 he was appointed Prime Minister (*Kwambaku*), and as this title was reserved for the highest nobles the powerful lord of Satsuma, SHIMAZU, objected, but HIDEYOSHI, with 150,000 men, defeated him in the following year. In 1588 the Emperor honoured him with a visit. In 1590 he attacked Hojo Ujimasa and Date Masamune, who refused to obey his commands, and he defeated them.

When he entered Kamukura it is said that he went to a temple where was kept a statue of Minamoto no Yoritomo, and, stroking the image, said: "My dear friend, you and I have grasped Japan in our hands, but you were born in a palace and I in a thatched hut. Now what do you think of me; who will send an army to the Empire of Ming?"

In 1591 he resigned his premiership to his adopted son, Hidetsugu, and advanced to Nagoya, in Hizen, with 500,000 men. He subjugated the Coreans, who sent to Ming Shēn Tsung for help, but the Emperor was himself afraid, and promised to HIDEYOSHI that if he stayed his hand the three great Provinces (*Do*) of Corea would be given him, and he would be crowned King. He then ordered his army to return, and in the eighth month of the first year of Keicho (1596) received an ambassador from the Ming Emperor. But as he opened the message, he found it to be rude, and (according to the *Taiko ki*) tearing the letter to pieces drove the ambassador out of the country\*. He then assembled a new army to invade Corea and China, but whilst the fight proceeded he died of disease at the age of sixty-one.

See also the anecdote under GOURDS about his standard; see ISHIKAWA GOYEMON; KATO KIYOMASA.

HIDEYOSHI is said to have imitated Moritsuna in his treatment of guides. When he led his army through Hakone, before the battle of Ishikake yama,

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\* The original letter is, however, preserved to this day in the private collection of a noble whose ancestors served under Hideyoshi.







## LEGEND IN JAPANESE ART.

a hunter showed him the way, and legend has it that he killed the man. This mountain range is also called Taiko yama.

The Taiko had a pet monkey which was very mischievous, and had been taught to jump at every visitor in a threatening manner, much to the confusion of the stately Daimios who called upon Hideyoshi. One man, however, DATE MASAMUNE (who later became Daimio of Mutsu, and sent ambassadors to the Pope in Rome), determined not to be laughed at by the Taiko, and, bribing some servant, he was shown the monkey before the audience began; he then hit the animal's face with his clenched fist until the monkey showed no more fight, and then went away. When Date Masamune was introduced in the audience room, the monkey hid itself behind Hideyoshi, and could not be induced to come forward in its usual manner. Taiko Sama was very deeply impressed, and, of course, knowing nothing of the anterior proceedings, he concluded that Date was a very strong man, rather to be feared, and with whom it would be policy to be friendly.

299. HIEN YÜAN TSI 軒轅集. A wizard of the time of Süang Tsung of the Tang dynasty, *circa*, 845 A.D. He had the power of ubiquity, was followed about by wild beasts, and his magic knowledge was unequalled. Once, when received in audience by the Emperor, a court lady chided him, and he caused her to be transformed into a wrinkled hag until she beseeched his forgiveness, when he allowed her to resume her former state. He is identical with KEN EN SHYU, of whom it is written that he was an old sage who, after several centuries of life, had not failed in complexion and had a fine black beard trailing to the ground. Once the Emperor Sen So 宣宗 (Suang Tsung), after summoning him to court, sent him back with a purse filled with coins, when the sage began throwing them to the people and the supply appeared to remain miraculously inexhaustible.

300. HIKKEN 筆硯 or KOSEI, also KONGOSHU Bosatsu. One of the sons of Benten, represented with a writing pen and ink slab; it is a transformation of Vajrapani.

301. HIKOHICHI OMORI 彦七大森 (often given as OMORI

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HIKOSHISHI), represented as a warrior, carrying on his back a female demon (*Hannya* or *Kijo*).

One version gives the story as follows: OMORI HIKOHICHI was a vassal of Ashikaga Takauji; at the battle of Minatogawa, in 1342, he met a beautiful woman who persuaded him to carry her across a stream; when they reached the middle of the ford, the warrior saw in the water the true reflection of his burden, with the face of a witch, and drawing his sword he slew her on the spot†.

Another version given in Takenobu's *Tales*, apparently taken from a theatrical rendering of the legend, somewhat differs from the above. The followers of Yoshisada and Masahige, after being defeated by Takauji at Minatogawa (see GO DAIGO), flew to Yoshino, and the northern clan, having taken Kyotō, established a Court there. The victors had arranged for a religious ceremony and a Nō dance near Matsuyama, in Iyo, and people were coming from afar. Amongst the crowd was a girl whose bearing was different from that of country folks, and a boorish warrior, Sayemon Dogo, noticing her, went and proposed to take her to the dance and later to his house.

The girl flatly refused, and Dogo accused her of being a spy. A scuffle resulted, in which the girl was overpowered, and at that juncture HIKOHICHI appeared, who, on hearing the charge, examined the girl and, seeing through Dogo's statements, claimed her as a relative of his, the daughter of the custodian of the Sumiyoshi temple. He then took the girl on the road to the dance, but the rains had formed a rivulet across, and he offered to carry her on his back. The girl, who was no other than CHIHAYA, the daughter of Kusunoki Masashige, putting on her face a *Hannya* mask, drew a dagger and tried to cut HIKOHICHI's throat, saying: "Remember the death of Masashige and the sacred dagger you took from him." She thought that he had caused her father to commit *harakiri*. HIKOHICHI, however, had recognised her at the beginning, and he told her so, threatening to take her to Kyoto to have her beheaded. She then had

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† It is interesting to note that in European folklore witches were credited with being unable to cross water without taking the appearance of devils.

## LEGEND IN JAPANESE ART.

to explain her conduct. Omori was touched by her filial piety, and told her how Masashige and his brother, Masatsuye, had committed *seppuku* together (see Kusunoki Masashige), and that when he had brought their heads to Ashikaga, the latter recognised the dagger of Masashige as a valuable blade, a gift to him from Go DAIGO, and told him to keep it till the peace was restored. He gave the girl the dagger and his own *Nō kimono*, with the necessary instructions to return unmolested to her own home. In the meantime his retainers, who had taken to flight when they had seen the attack of the *Hannya* upon their master, had gone to fetch Sayemon Dogo, who returned with them only to find HIKONICHI shouting like a madman, and defying the spirit of Masashige. Finally, springing into Dogo's vacant saddle, and calling to him as if he were Masashige's ghost, to come and fight him if he dared, he departed.

302. HIMONO. Dried fish; see FISH (dried), EMBLEMS, and CHARMS; see *Oni Yarai*.

303. HINADORI 雛鳥. See KUGANOSUKE.

304. HINAKO NAI SHINNO. Daughter of Go DAIGO. See the story of the tooth-marked chestnut.

305. HIOCHŌ 馮長. One of the Chinese sages, shown without any peculiar attributes in Hokusai's *Mangwa*, Vol. III.

306. HIRAI YASUMASA. See YASUMASA.

307. HIRU KO NO MIKOTO 蛭兒命, or HIRUGO, elder son of the creative couple, Izanagi and Izanami, sometimes said to have been the first fisherman, and the original Yebisu (Ebisu).

308. HIRUNOGOZA NO TSURUGI 晝御座劍. The sacred sword substituted for the Kusanagi no Tsurugi, which was lost in the sea at the battle of Dan no Ura, but the latter is believed to have been only a copy of the herb quelling sword of Yamato Dake (q.v.), the *Kusanagi no Tsurugi*, and to have been forged during the reign of Sujin Tenno.



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309. HITOBAN 飛頭蠻. Mythical creature with a flying head. See MYTHICAL FOREIGNERS.

310. HITOMARU 人丸 (柿本). KAKINOMOTO NO HITOMARU is one of the six celebrated poets, and was deified as God of Poetry, with temples at Akashi, in the province of Harima, and at Ichi no Moto. He lived in the seventh century, and was a foundling, picked up at the foot of a persimmon tree (*Kaki*) by the warrior Abaye, who adopted him. He is usually shown, like most poets, seated in the Japanese manner and holding a makimono. One of his poems, composed as he was going to sleep under a pine tree, reads:

Ashibiki no  
Yamadori no wo no  
Shidari wo no  
Naga naga shi yo wo  
Hitori kamo nen.

"Undulating mountains, how long is the tail of your pheasants! Longer; oh, how much longer shall be the night for one who shall sleep alone. . . !" Hiakku Nin Isshiu.

311. HIYEIZAN 比叡山. Small mountain near Kyoto, once covered with temples and monasteries. See BENKEI, KIYOMORI.

312. HOHODEMI 彦火出見尊, or YAMA SACHI HIKO, fourth Mikoto, the famous hunter. He once changed his calling with his brother, UMI SACHI HIKO, the great fisher, whose hook he lost. UMI refused to return to his brother his bow until he returned him the hook. Both were angry because their change of sport had proved a failure in both cases, and Yama tried to propitiate his brother by making out of his sword five hundred new hooks, but it was all in vain. Umi wanted the original hook. Yama finally got to the palace of the Sea King, Riujin, who directed that search should be made amongst the fishes. The hook was found in the throat of the *Tai*, and Riujin sent Hohodemi back on a crocodile (*Wani*) to his brother to return the hook in such a way that Umi would be greatly impoverished after three years. He also gave him the two jewels of the flowing and the

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ebbing tides, with which he was later to subdue his elder brother Umi, whose contortions are mimicked in the court dances performed by his descendants, the Hayato. This is also called the tale of the Happy Hunter. See *Kojiki*, page 119 et seq.; WANI; TOYOTAMA HIMÉ.

313. HŌJŌ 寶勝. The Niō who guards the South. He is more usually called ZOCHO (Virudhaka), his attribute is a straight spear, his statues are painted white, he wears a complete armour but no helmet, and he is called the King of Prosperity. This name is better read HōCHO.

314. HŌJŌ 北條. Celebrated family of Kamakura "Shikken," who from 1200 till 1333 were the real masters of Japan, during the rule of the "Puppet Shōguns." They were descended from Taira Sadamori. The first Shikken was Hōjō TOKIMASA, father of MASAKO, wife of Yoritomo. When the latter died in 1199, Masako and her father grasped the power; through the forced abdication and subsequent murder of Yoshiiye they established firmly their influence upon the Shōguns, whom they practically superseded. They even tried to overthrow Sanetomo, but failed. To the third Shikken, Yasutoki, is due the feudal code, *Teikan Shiki Moku* (see Carey Hall, *Japan Society*, 1907).

315. HŌJŌ TOKIYORI 北條時頼. See NICHIREN; see *Hachi no Ki*. Fifth shikken, who caused the Daibutsu of Kamakura to be founded, and signalised himself by his popular administration. He is often represented with his minister and adviser, Awoto Fujitsuna.

316. HOKEN. Chinese general. See SOMPIN.

317. HOKEN ZENSHI 普賢 (also BUKAN ZENSHI) the Taoist Rishi, FENG KAN. Shown riding upon, or sleeping near a tiger, or in company with the two mad Sennins, HANZAN (Kanzan) and JITTOKU (Shi Te) (q.v. also "Four Sleepers").

318. HOKYOSHA 鄼去奢 used to sit on a flat square stone, twenty feet wide, at the foot of Mount U. He found on it a stone pot and an evil-quelling sword. One day he was surrounded by coloured clouds, from

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which issued music; a sacred bird approached him, and two divinities came down on a dragon and on a stag to invite him into heaven.

319. HOMMA MAGOSHIRO SHIGEUI 本間孫四郎重氏. Archer in the army of NITTA YOSHISADA. While the army was awaiting the attack of TAKAUJI's fleet at Wada no Misaki (Minatogawa) he espied a sea-fowl with a fish in his claws. He then cried to Takauji: "You must be wearied doing nothing for so long, I will give you some fish," and with an arrow he shot the bird so that the fish fell on deck and the bird in the sea.

There are several variants of this story. Sometimes the bird carries a letter, as it is also said that Magoshiro shot the bird with an arrow through the head, fastened to it a strip of paper bearing his name, and sent it on another arrow right into the boat of Ashikaga Takauji.

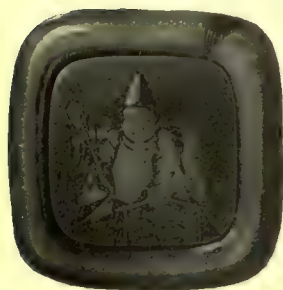
320. HONMA SUKEMASA 本間資政. Son of HONMA KURO SUKESADA, is shown in the *Ehon Kokyo* (Hokusai's) leaning against a pillar of a temple, on which he has written: "My father has fallen in the fray; how anxious I am to follow him."

321. HORAI 蓬萊山, HORAIZAN. One of the three mountains in the fortunate Islands of Paradise, the home of everlasting life, where live the crane, the tortoise, and the stag, and where the plum tree, the pine, the peach, and the fungus grow in profusion, besides the jewelled tree of which mention is made in the story of the Moonchild and the old Bamboo Hearer. The HORAI SHIMA, or Elysian Isle, finds its place in Japanese gardening as an isolated arrangement of six rocks, representing a tortoise.

322. HORSE. 馬. See EMBLEMS. See also HAKURAKU, OGURI HANGWAN, HIDARI JINGORO, GENTOKU, SAIWO, BOKU-ō, CHOKWARO.

HORSE OF 1000 RIS (miles) *Sen Ri no Uma*. This wonderful animal was given to Go Daigo Tenno by Takasada, of Inaba, but Fujifusa thought that this gift could only be a portent of calamity, as it accorded with the appearance for several nights on one of the roofs of the palace of a monstrous yellow bird, the *Kecho*, which emitted awful shrieks in the dead of the night. See HIROARI.





HIEH YUAN TSI (H.F.R.)

GIONJI PRIEST (O.C.R.)  
HONMA SUKEMASA (A.)

HORSE AND DEER (Y.)  
HITOMARU (M.E.)  
HANKWAI (A.)  
HORSE AND GOURD.

OMORI HIKOHICHI (Y.A.C.)  
HANREI (H.F.R.)  
HORSE AND MONKEY (G.H.N.)



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The HORSE is emblematic of manhood. It forms the crest of the Princes of Soma, the animal being attached to a couple of pegs and kicking high with its back legs. Its name is given to the Japanese division of time, between 11 a.m. and 1 p.m. 午. One of the infernal attendants has a horse's head on a man's body. One meets occasionally with presentments of the horse and plum flower, and also of the horse and the monkey. In connection with this latter occurrence, it appears that in olden times a monkey was kept in the Imperial stables to keep the horses in good temper, and the box of the holy horse at the shrine of Ieyasu, in Nikko, is decorated with carved monkeys, who are said to endorse the dress of Shinto priests about New Year's Day, and render divine honours to their companion. In *Ehon Kojidan* (VII.) a monkey with the *Sambasso* headdress and a *gohei* holds the tether of a horse, in front of which he dances in the stable.

In *Ehon Hokan* (II), under the title 意馬心猿 *I ba shin yen*, a monkey and a horse are tethered to a pole and to the character 心 above it. It is explained in the text that the horse is emblematic of a restless mind, as it wishes to run round the post, whilst the monkey is emblematic of selfishness. If restlessness of mind and selfishness are restrained by a chain of fine teachings, the mind will soon attain perfect contented peace (*Nirvana*). Groups are also found of horse and rat, which are, however, merely representations of Zodiacal or horary characters, as the horse, one of the signs of the Zodiac, represented the first hour of day, the rat representing the first hour of night (11 p.m. to 1 a.m.). Clay models are found in old burial mounds, where such figures were deposited to represent the horses of the dead, with whom they were buried. The names of a few celebrated horses have been preserved, and will be found in the stories to which they belong, amongst them being:

SHŌYAHAKU, belonging to the Emperor Genso,

ONIKAGE, the horse of Oguri Hangwan,

IKENZUKI, to Sasaki Takatsuna,

SURUSUMI, the mount of Kagesuye,

TAYU-GURO, the black horse of Yoshitsune,

(see BATEISEKI, GENTOKU, KAJIWARA KAGESUYE). Horses standing with the head and the four feet brought together are frequently met with as



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*netsuké* (see Behrens' "Traces of Evolution," *Japan Society*). In pictorial treatment, the fewer the number of brush strokes the more clever the work, seems to have been a constant motto, another feature being the crowding together of large numbers of horses in a small space; the same applies, of course, to a great many other animals. It must also be borne in mind that the Japanese mounted their horses on the right, and backed them in their stables so as to feed them from the door, whether from a dislike for kicks or for the sake of convenience is not clear. A horse head or a hobby horse were used either as headgear in the first case, or as mounts in the other, at the festivals of Hachiman, and Guionji and pictures of horses were offered to the divinity (Aston, *Shinto*).

There are several stories of pictures of horses becoming alive, like that of of Kanaoka, which went grazing at night, and to the picture of which peg and tether had to be added to keep him indoors. See also HIDARI JINGORO.

There is a type of toy money, named *Komashiki sen*, upon which the horse is figured; the horse is used in the game of chess, and almost corresponds to the knight, but can only move forward.

A man modelling a horse is a subject for *netsuké*, the hand of the sculptor leaving marks all over the body of the animal. In *Ehon Kojidan* the story is illustrated, and the author says: "GIOKUSHISHO 玉子章 made a horse of clay, over which he could ride for thousands of miles, and if he sprayed water with his mouth, each drop as it fell became a jewel. He is one of the Sennins."

323. HŌSHO 涉正. The Chinese SHIH CHENG, shown in the guise of a Sennin "with flaming eyes." He is identical with SHŌSEI (q.v.)

320. HŌSO 彭祖 (or 彭宗) or HOSO-SENKO. Sennin shown as an old man reclining on the waves. He was a man of Hojo who needed only one breath every three days, and could sleep in the water for a day at a time, or lay motionless for a year, till the dust covered him an inch thick. After living one hundred and fifty years he seemed no more than twenty years old, and received the title of Daishin Shinjin. He is referred to in a joke of TOBOSAKU.

He is identified with the Chinese TS' IEN K'ENG, later named PENG TSU,

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or patriarch of P'eng. He is said to have been the orphan son, or grandson, of the Emperor Chwan Hü, SENKYO (see SEIUKO). He was 767 years old at the end of the Yin dynasty in 1123 B.C., and appears to have lived nearly eight hundred years, chiefly on mother-of-pearl.

325. HOSO 方相. Chinese general whom CHOW SIN 紂辛 (Show of Chang) sent in 1123 B.C. to resist the attacks of Si Peh (Ch'ang of Chow), later known as BUWO, at the battle of Muh (牧野 Bokuya). See BUWO.

326. HOSOKAWA YUSAI 細川幽齋. Warrior who, besieged in 1600 by the army of Johida Mitsunari, owed his safety to the fact that the Emperor knew him to be versed in the mysteries of the *Kokinshu* poems, and to be the only man knowing the right interpretation of the names of birds and trees mentioned therein, knowledge which could be imparted to none but the members of a certain noble family of Kyoto. B. H. Chamberlain says that the meaning of these words was found by Motoori to represent birds and trees of ordinary character.

327. HOTARU. Fireflies. Catching them forms an elegant pastime, mentioned under GAMES. The fireflies of Ujigawa are associated with the legends of the War of Gempei; they are said to fight afresh the battles of the Taira and Minamoto under the name of HOTARU KASSEN. The largest species is called Genji Botaru, and its members are said to be the ghosts of the fallen Minamoto; the smaller flies are the Heike Botaru.

Fireflies are also associated with the story of SHAEN and of the Ghost of KIYOTADA (q.v.).

HOTARU HIME 螢姫. Story of the firefly lover. HI Ō, the King of the fireflies, lived in the moat of the castle of Fukui, in Echizen, and his bright but coquettish daughter, Hotaru Hime, was courted in turn by a number of lovers, amongst which a golden beetle, a black bug, a scarlet dragon fly, and a hawk moth, to all of which she set the task of bringing her fire before she declared herself. All tried to get it from lamps, and were burnt. The hawk moth, however, had more cunning, and crawled inside the paper wick of a candle, but the candle was snuffed before he reached

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the flame. Finally HI MARO, the firefly Prince who held sway on the other side of the castle, happened to hear of the trouble, came round, and successfully wooed her. But even unto this day, when the priests find dead insects around the temple lamps, they say: "Princess Hotaru must have had many lovers to-night" (Griffis).

The game of firefly-catching at Ujigawa forms part of a play, the hero of which is a scholar named Kumazawa Banzan. He fell in love with a girl, Miyuki, whilst catching fireflies, but the two lovers were separated, and after many years Kumazawa, wending his way through the Tokaidō Road, found a blind musician, who was no other than Miyuki.

See also YORIMASA, whose soul is said to have taken the shape of fireflies.

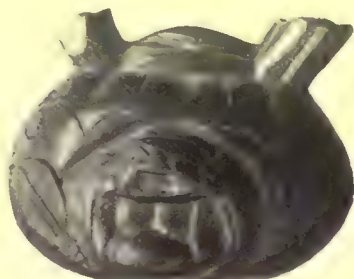
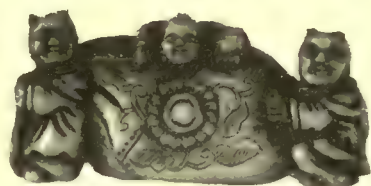
328. HOTEI 布袋. One of the Seven "Gods of Luck," and probably the most popular, judging from his numberless figures. Fat, almost beyond reason, and generally exhibiting a generous allowance of his bulky stomach, joyously laughing, whether alone or surrounded with children, carrying on his back the linen bag (*Ho-tei*), from which he derives his name, and in which he stows away the Precious Things, or *Takaramono*, or which he uses as a receptacle for playful children; often placing himself in it, either to sleep or gaze on his surroundings, or perhaps be drawn as in a barrow by his brother God, the joyous Daikoku. Sometimes shown in a dilapidated carriage drawn by boys, and then called *Kuruma So*, the waggon priest, oftener seen carrying in one hand his bag and in the other a Chinese fan, or balancing on his shoulder, at either end of a coolie pole, the bag of precious things and a boy. In some cases carrying in his hand a clam shell, playing the rôle of begging bowl, or interchanging attributes with some of the other *Shichi Fuku Jin*. However numerous are the varied appearances of this emblem of contentment, it is impossible to mistake the laughing face and the half-clothed mountain of flesh. Hotei sometimes receives the appellation, *Shichi Hiaku Sai*, "The Sage of Seven Centuries."

He is usually identified with a Chinese priest of the Xth century, named CHISHI (Keishi)\*, who lived at Ming Chu (the present Nimpo in Chekiang),

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\* Puini (*loc. cit.*) says, according to the *Sogenjō*, his name was Keishi, monk of the Gakurun Temple of Fung hwa, on the Semingshan; the *Dentoroku* calls him Chōteishi.





HOTEI (K.S.)

IDATEN (M.G.)

HOTEI AND CHILDREN (J.)

IKKAKU SENNIN (H.L.B.)

HOTEI IN BAG (J.)

IPPEN SHONIN (H.L.B.)  
KARAKO AND HOTEI'S BAG (J.)  
INARI (M.G.)



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and who was popularly called *Putai no San*—Mr. Linen Bag—from the sack in which he carried his scanty belongings and whatever edibles were given him. In the course of his travels, combining the craft of a fortune-teller with his vocation as a begging priest, he came in 916 to the temple of the future Buddha Maitreya, and improvised a poem to the effect that the holy Maitreya, dividing his body into hundred myriads, often appeared to people who knew nothing of it. It seems that folks took this for a statement that he was Maitreya, and then began picturing him. He died about 916 (Teimei 3).

In old books an easy way of drawing Hotei is given, the outline of the character 心 *Kokoro* forming his arms, neck and abdomen (*Ehon Hokan*, Vol. VI.).

329. HOTOKE 佛. Meaning a Buddha (*Nure Botoke*: wet god, out-of-doors statue); is also applied to a corpse, or to the soul of the dead. The *Gaki Botoke* are hungry ghosts, the souls of those who have nobody to place food offerings before their graves, and who seek nutrition by invading the bodies of the living and causing *Okori*, or intermittent fever (Hearn).

*Hotoke Umi* is the tide of the returning ghosts.

330. HOWO 鳳凰 or HOHO (in some German books, FOHO). A Bird, the Phoenix. It is the FENG of the Chinese, the female of which is called Hwang, and it is usually represented as a gorgeously coloured bird with long tail feathers, somewhat like a composite animal, part pheasant, part peacock, the idea of which may have been derived from some inaccurate description of either. It is one of the four supernatural creatures of Chinese myth; its feathers are red, azure, yellow, white and black, the five colours corresponding to the five principal virtues; while the Chinese ideograms for uprightness, humanity, virtue, honesty and sincerity are impressed in various parts of its body; its cries are symbolic, its appearance precedes the advent of virtuous rulers, and it has honoured with its visits the courts of several of the Chinese Emperors: Yao Shun in the semi-mythical period, and even as late as 23 B.C. during the Han dynasty.

The Phoenix is often depicted with the Dragon in works of art, or, like the Crane, falling through the sky while children or Sages wait on the earth



## LEGEND IN JAPANESE ART.

to catch it with a rope, or in association with the *Kiri* tree (*Pawlonia*), besides which it is the attribute of Imperial authority and the familiar creature of some Sages. See BAIFUKU; RIOGIOKU.

331. HUANG SHI KUNG. See KOSEKIKO.

332. IBUKI YAMA 伊吹山. Mountain in Omi, upon the summit of which lived a malevolent deity, which YAMATO DAKE went alone to kill. The Deity changed itself into a white serpent (some say a white boar), and Yamato Dake, thinking this creature was only the messenger of the God, went on, but he was immediately surrounded by a mist which made him reel like a drunken man. He escaped, however, and by drinking the water of a spring at the foot of the mount he recovered his senses: hence the spring was named WI SAME (stand sober).

333. ICHIMOKU 一目. Mythical foreigners, with a single eye in the centre of the forehead like the Cyclops, and who "live out of the North Sea."

334. ICHIMOKUREN 一目連. Divinity of Tado, in Ise, specially prayed to in periods of drought to obtain rain. It has only one eye, hence its name.

335. IDATEN 韋駄天. Buddhist Deity of peace and contemplation, shown as a young man of martial character; he carries a halberd, and his hands are apposed; the loose parts of his garment are kept in place by his feet as a symbol of the subdued elements, and he is also depicted with both hands resting on the pommel of his sword. Like Bishamon, he is often shown pursuing an oni, but the latter carries away the sacred gem.

336. IGA NO TSUBONE 伊賀局. A celebrated strong woman of Go DAIGO's Court. After the invasion of the Imperial palace by KO NO MORONAO, following the flight of the Empress, she found the river Yoshino swollen by a flood, and impassable, she uprooted a tree, threw it across the ravine in which flew the river, and carried the Empress on her back safely to the other side. See KIYOTADA.

## LEGEND IN JAPANESE ART.

337. IKAZUCHI 雷. The eight Gods of Thunder: O-Ikazuchi, Ho-no-Ikazuchi, KURO-Ikazuchi, SAKU-Ikazuchi, WAKI-Ikazuchi, TSUCHI-Ikazuchi, NARU-Ikazuchi, and FUSHI-Ikazuchi.

338. IKIRIYO 生靈. Ghost of a living person. See Hearn's *Kotto*.

339. IKKIU 一休. Celebrated poet of the XVth century, who adopted the hetaira JIGOKU REIGAN (q.v.), with whom he is often pictured. See also SAIGYO.

In the *Tei-yo-shu* of the book *Ten shu-shi*, there is a poem of the poetess JIGOKU, of Takasu, as follows, the first stanza of which is said to have been composed by Ikkiu, and the other by the *Joro*:

Kikishi yori  
Mite osoroshiki  
Jigoku kana  
Shini kuru hito mo  
Ochizara me yawa.

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“Jigoku (Hell) is more awful to look at than to hear of; that is why the men coming should not fall down” (Gilbertson).

Ikkiu lived from 1395 to 1481, and was a pupil of the painter, Soga Jasoku.

The head priest of a temple had a very valuable porcelain *Koro*, which he had forbidden his priests to handle in his absence. Once, however, they broke their promise, and showed the *Koro* to a party of visitors, one of whom dropped it, and the precious incense-burner was broken. They were thinking how they could break the sad news to the Abbot, when one of the young students saved the situation. The head priest had just returned, and he went to him with the pieces of the incense burner in his sleeve. “Holy Abbot,” he said, “all living things . . . what?” The old man wondered, but replied: “Must ultimately die.” Then the boy inquired: “All fragile things?” . . . “Must be broken,” said the old man, perhaps guessing what the bent features of the boy did not allow him to detect, and as his answer was uttered, the young Ikkiu presented to his gaze the remnants of the

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broken *Koro*. His presence of mind not only gained the monks their pardon, but helped him in his priestly career (Greey).

340. IKKAKU SENNIN 一角仙人 (single horn Sage) is sometimes said to be another immortal the Hindoo Sage, Rishjaringa, who, like Kume no Sennin, could not resist the temptation afforded him by the sight of women on the earth, and he was punished by the loss of his power of living in the sky, falling to earth on the spot. The correct version is, however, to the effect that he was the son of Vivandaka and of the fairy Urvasi, and lived in Mount Dankatola. He fell in love with and married Sendaramo, whom he carried home on his back; he is accordingly depicted with a small horn on his forehead and carrying a woman on his shoulders. He is the hero of a *Nō* of the same name. See *KIRIN*.

341. INARI 稻荷, or INARI SAMA. This name signifies load of rice, and it is said to have been given as a posthumous honour to the legendary man, UGA, who first cultivated rice, and is specially honoured at Inari no Yashiro. Tradition has it that Kobodaishi met an old man carrying on his back a rice sheaf, in 711, near Tōji, and recognised in him the Deity protector of his temple. He then called this Deity, Inari (rice bearer). It is thought that some misconception or some confusion, due to the name MIKITSUNE UGA NO MITAMA, has caused the identification of the August Spirit of Food Deity, or God of rice, with a Fox divinity, and its association with the Fox (*Kitsune*), sometimes described as his messenger, and generally represented seated at the door of the temples of Inari.

In fact, Inari Sama is often described as the Fox God, and is usually shown in the guise of a bearded old man carrying a sheaf of rice, accompanied by, or seated upon, a white fox. KODOMO NO INARI is the children's Fox God. In the first horse day (*Uma no I*) of February, country boys make little flags with papers of various colours, red, yellow and blue, and write the name of Inari on them, and offer them to the temple.

INARI is also worshipped on the *Fuigo matsuri*, or Festival of the Bellows (November 8th), held in honour of Hettsui no kami, Goddess of the Kitchen.

INARI must not be confused with KAMIYA (q.v.). It is also worshipped as



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a healer, a giver of wealth, and even sometimes as a protective divinity of the *Jōro* class.

See Fox; also KOKAJI and Aston *Shinto*.

342. INKADA SONJA. See ARHATS; RAKANS.

343. INKI 尹喜, YIN-HI or KOBUN [公文]. Sennin of Tensui, usually shown sitting on the ground in front of "the lotus flower seat on which ROSHI was wont to sit." He is shown reading in Hokusai's *Mangwa*, Vol. III., and in Gessen's *Ressen dzu san* standing watching something far away. In the same work, another INKI 尹軌 is also figured, but holding a *makimono* and a gourd.

INKI lived about B.C. 1070, but the Taoist legends credit him with some five hundred years of life, during part of which, in obedience to a revelation, he waited at the gate of Hankuh for the passage of Lao Tsze. When the latter was taken to the West by a black buffalo which had been miraculously sent him, Inki besought Lao Tsze to instruct him, and he received from the master manuscript of his work, the *Tao Tēh King*.

344. INKYO 允恭天皇, or INGYO, was an Emperor of Japan famous for his cruelty. Once he went to fish in the island of AWAJI, but could get no sport; he had the matter investigated by his diviners, and was told that the God of the Island wanted a ball-shaped jewel which lay at the bottom of the sea, before he would allow the Emperor to catch any fish. All the fisher folks of the island were summoned, but their efforts were in vain. A woman named SASAJI OTOME, picked out of the crowd, was ordered to dive again, and the Emperor swore that if she did not succeed he would kill her husband. She found the jewel hidden in a large clam, and fell dead as she laid it at the Emperor's feet.

345. INYAKU 印鑰, or JAKO, one of the sons of Benten; transformation of SHAKA (Sakyamuni), and shown with the jewel and key.

346. IPPEN 一遍. Buddhist priest who founded the Ji or JISHU sect in 1275, and whose wandering life and varied adventures have served as

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themes for many prints. It is said that every time he made a convert, he started dancing with his co-workers, repeating the while the invocation to the Buddha Amithaba.

Some pictures from the story of Ippen Shōnin are reproduced in the *Kokkwa* (148-158, Vol. XIV.), amongst which his sharp fight with some of his relations, who, having a grudge against him, once attacked him whilst he was engaged in deep study. Ippen snatched a sword from one of his would-be murderers and killed a few of them on the spot.

This monk had a wife and at least a mistress, and it is related (Murray's *Guide to Japan*, 2nd edition) that once while the two ladies were playing Gō, Ippen saw them take the form of two snakes with the heads of witches.

Once, when he was staying at the palace of the Daimio of Fuji, the wife of the Prince became instantly converted, and leaving the castle went to have her head shaved and became a nun. Her infuriated husband swore that he would kill the priest, but as he approached the room in which Ippen was seated (apparently teaching the nun) he was struck with awe, and throwing to the ground his drawn sword, he prostrated himself and was also converted.

IPPEN died in 1289.

347. IPPI 一臂. Mythical half men from a country beyond the Western Sea, who walk in pairs "like fishes or birds," one being left-handed the other right-handed, clasping one another's arm, the sides without limbs being in contact (*Todo Kimmo dzue*, V.), or each with his solitary arm round the other's waist or neck. They have only one eye each, and long straight hair.

348. ISETSU 韋節. Chinese Sage who resigned his office to study under the Taoist CHOKOSHI on Mount Kun. One day he saw a coloured cloud approach the mountain, and saying: "I will go up to the sky on that cloud," became one of the Immortals.

349. ISHIGAMI 石神. Nō dance player with bells and fan; the God in the Rock.



HOWO (G.F.)  
IKKAKU (A.)  
HOWO AND KIRIN (A.)



JINGO KOGO (A.)  
JUROHIN (A.)  
JOMYO AT UJI GAWA (G.H.N.)

JOFUKU (H.L.F.)





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350. ISHIKAWA GOYEMON. See GOYEMON.

351. ISHO 衣裳, or YOKI. Transformation of MARISHITEN, or MARISHI DEVA, described as one of the sons of Benten, and often figured with a bundle of clothing.

352. ISHUKU 胃宿. A young male genius carrying a *Tama* on a lotus flower. He represents the seventeenth lunar constellation.

353. IWAGENKAI 伊和立解. Taoist worthy who had always black hair and looked young. He rode, without a bridle, a yellow mare which would not eat grass. His saddle was a piece of blue cloth. Upon her back he crossed the sea, and travelled often from Seishyu to Konshyu.

354. IWANAGA 岩永. See AKOYA.

355. IWASHI, Sardine. See FISH.

356. IWAZARU. See MYSTIC APES.

357. IZANAGI 伊邪那岐. The creative Divinity of Japan, who was sent by the Heavenly Deities (according to Shintoist teachings) to make and consolidate the drifting land, accompanied by his sister, the Deity IZA-NA-MI-NO-KAMI, with the help of a jewelled spear, which they used from the Bridge of Heaven to stir the brine—thus was created the Island of Onogoro. After seeing to the erection of an august pillar, which is reckoned the centre pillar of the land, they entered into a rather indelicate courtship (set forth in Latin in Chamberlain's translation of the *Kojiki*), and finally gave birth to a large number of Islands and later to an equally large number of Deities. After giving birth to the Fire Divinity, Kagutsuchi, Izanami died, and Izanagi killed one of his children, from whose body and blood were created eight more deities. He then set forth to YOMI, the yellow stream (Hades), to see IZANAMI, and call her back, but he was too late. He took no heed of her warning not to look in as she had eaten of the food of Hades, and lighting the end tooth of his head comb, proceeded, when he saw her surrounded by maggots, and the eight thunder divinities were born of her body (see IKAZUCHI). She sent the ugly female, Yomo Tsu

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Shiko Me to pursue him. He however escaped after casting off his garments and belongings, which formed eatables for the ugly female, and he blocked the door of Hades with a rock which a thousand men could barely move; IZANAMI 伊邪那美 thereafter becomes one of the infernal deities.

358. IZORA. *Kami* of the Sea Shore. See JINGO.

359. IZENSHUN 韋善俊. Sennin (riding a black dog.) He was once followed by a big black dog, which he could not shake off and had to feed. One day the dog became a black dragon, and took him to Heaven.

360. JAKO 麿香. One of the sons of Benten. See INJAKU.

361. JEWEL (sacred). See TAMA. Attribute of several Deities, and also of some Arhats. Three are often shown on a rock carried by the Minogame, or Tortoise of 1000 years; they represent *Horai San*. See also, EMBLEMS, BISHAMON, DAIKOKU, JINGO, RIUJIN, HOHODEMI (jewels of the flowing and of the ebbing tide), HACHIMAN; see MAGATAMA.

362. JIDO 慈童. Other name of KIKUJIDO (q.v.). The Sennin, KEUH TSZE TUNG, shown as a boy throwing chrysanthemum in a stream; in *netsuké*, with chrysanthemums and a writing brush in his hands.

363. JIGEN DAISHI 慈眼太師. Posthumous title of TENKAI who, like Ryogen (Jiye Daishi), was a celebrated priest of the Tendai Sect, and for some time head priest of NIKKO.

364. JIGOKU 地獄. The Buddhist Hades. See HELL.

365. JIGOKU REIGAN 地獄太夫. Famous Hetaira of the XVth century, who was adopted by the poet IKKIU (q.v.) She is also called Jigoku Dayu, and is depicted with scenes from Hell painted on her dress.

366. JIJIN 地神. The Chinese Earth Gods, or divinities, protective of the soil. See under KAMI.

367. JIKAKU 慈覺 (DAISHI 大師). Buddhist priest who, coming back from China during a terrific storm had to throw in the sea, to appease



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the waters, the image of the God of Wisdom, YAKUSHI NYORAI, which he had carved to obtain the cure of his own eye disease.

The figure was brought back to land by an octopus near the temple of Taku Yakushi, in HIRADO, and its presence was revealed to the priests in a dream (during the IXth century), as a result of Jikaku's earnest prayers. Jikaku Daishi is said to have struck the rock at An yō In (Meguro) with his Vajra, and from the stone sprung the spring Tokko no taki, which never dries up.

368. JIKOKU TEN 持國天. One of the SHI TENNO, or Four Kings of Heaven, guardian of the East. It is the transformation of the Indian DHRITARACHTRA.

JIKOKU supports the heavenly mountain of Buddhist fiction, Mount Meru. He is represented as an armed warrior, sometimes with the sword or the Vajra, trampling under foot a devil.

369. JIMMU TENNO 神武天皇. First Emperor of Japan, usually depicted in the dress of a warrior, with abundant hair and beard.

370. JINGORO. Left handed sculptor, better known as HIDARI JINGORO. See that name.

371. JINGO KOGO 神功皇后. OKINAGA TARASU HIME, or also KASHI IDAI MIOJIN, Empress of Japan. Always shown in the garb of a warrior, and usually with a wide band around her forehead\*, often in the company of her son, OJIN TENNO, and of her minister, TAKENOUCHI NO SUKUNE. See HACHIMAN.

The Deities twice ordered her husband, the Emperor CHIUAI, to conquer Korea, but the monarch took no heed. The Deities then inspired JINGO (or rather Okinaga Tarashi, as her name then was), and she transmitted the request to the Emperor, who said: "There is no land to the west, these dreams are inspired by lying Deities," and suddenly fell dead. The Empress was then *enceinte*, but decided to start herself on the conquest. She stopped to fish at Matsura Gawa, with three grains of rice as bait, the catch of fish

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\* The statue in the Yakushiji differs, and has no band on the forehead. See *Kokkwa*, 161.

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being a lucky omen. She prayed also that if she was to succeed her hair would part as she was bathing, and it parted. All the Kami are said to have come to her aid, with the exception of the Kami of the sea-shore, *Izora*, who later came clad in mud, and whom she sent to *Riujin* to "borrow the tide-ruling jewels." The Korean fleet came to her and submissively offered her their country, after which she planted her lance upon the door of the chieftain of Shiragi, and came back to Japan, when OJIN, whose birth she had delayed by attaching a heavy stone to her waist, was born, in the province since called *Umi*. She then had a meal with one of the Gods, since named Aguchi (open mouth), at Sakai. She is often shown writing with her bow the words *Koku O* (ruler of state) upon a rock. See *Jingo Kogo Sankan Taiji* (1840, illustrated by Hokusai).

372. JIRAIYA 地電也 [緒方主馬] or OGATA SHUME, son of the Lord of Ogata, in his youth was called Young Thunder. At the death of his father in the destruction of his castle, Jiraiya flew to Echigo, which was then infested with robbers. Jiraiya's retainer was killed, and the boy joined the robbers, soon to become their chief. Hearing of the existence of a very rich old man in Shinano, he started alone to rob him, but he was overtaken by a snowstorm, and had to take refuge in a hut inhabited by an old woman. In the night he attempted to murder her, but his sword was broken to pieces, and the woman appeared transformed into a man, SENSO DŌJIN, who revealed himself as being the Toad Spirit, and finally taught him all the toad magic, which gave him power to control the frogs, but which had no effect upon snakes. Later, he met a girl whom a Sennin had advised to marry him, and to whom the sage gave the secret of the magic of the Snail, to enable Jiraiya to kill OROCHIMARU (Dragon Coil Robber), the son of the serpent, who lived at the bottom of the lake TAKURA, and was helping the INUKAGA clan in their war against the TSUKIKAGE. One day while they were resting in a temple, the snake crawled upon the ceiling of the room, and poured its venom upon the head of Jiraiya, carrying away with him his own affianced bride, the Princess TAGOTO, who had fled from him with Jiraiya. The Abbot of the temple was, however, equal to the

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occasion, and sent to India, on a Tengu, the retainer RIKIMATSU, to fetch the only available elixir. The man returned in time for Jiraiya to be saved and made Daimio of IDZU. He is often represented slaying the serpent, or busy with magical preparations with the toad spirit (see Griffis). This story forms the theme of a popular play of the same name.

373. JISSHUDO 爾朱洞, drawn in a fisherman's net amongst fishes. JISSHUDO went about the world to sell an elixir vitæ for 120,000 cash; a governor wished him to bring some to his palace, but Jisshudo then refused to sell it for less than 1,200,000 cash, saying that a rich man could afford to pay that much. The governor, in reply, had him put into a basket and thrown into the bay. The sea currents lifted the basket from the bottom and carried it to Hairyo, where two fisherman caught it in their net. When they discovered Jisshudo inside, they thought that he was some uncommon individual who had been voluntarily buried alive, and struck a copper vessel to try and wake him. He awoke and said: "How far is this place from Doryo?" After this miracle he ranked amongst the Taoist worthies.

374. JITTOKU 拾得. The Chinese Sennin, SHIH TE, represented as a boyish figure, upon whose face are deeply marked the furrows of old age; he holds a besom, and is shown either singly or with his brother Rishi, KANZAN (q.v.), or with the latter and the other Taoist Rishi, BUKEN ZENSHI, and his tiger. He had been found in the mountains by Buken Zenshi, who had received a divine message to the effect that his foundling was an incarnation of the Buddha. The story, however, varies. See BUKEN ZENSHI, KANZAN, SLEEPERS (the Four). A Chinese sage is also depicted with a besom, sweeping the ground, HIANG YEN, of Ch'ing Chou, a priest, after lengthy studies decided to find out what Ling Yü thought of his knowledge. After a weary journey, he bowed before the philosopher, who, instead of asking questions bearing upon Hiang Yen's studies, simply said: "What were your duties before your birth?" and, on receiving no satisfactory answer but a request for his own opinion, replied: "My opinion is but my own; what good would it do you to hear it?" The crestfallen inquirer trudged back to his temple and continued his studies, but after a few years, comparing the



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reading of books to the painting of rice cakes—an occupation which never allayed hunger—he burnt his books and hied himself to the woods, to a place where Su chung once had lived. One day, sweeping the ground, he sent a stone flying against a big bamboo, the trunk of which gave a ringing sound. This reminded him of Ling Yü's reply, the depth of which he now understood, and "he saw truth" (*Ehon Hokan*).

375. JIUGO DOJI 十五童子. "The Fifteen Youths," sons of Benten (q.v.).

376. JIU NI Ō 十二王, or JIU NI TEN 十二天. The Twelve Deva Kings, Buddhistic adaptations of Brahmanic divinities, amongst which the *Shi Tenno*, or Four Guardians of Heaven, are the best known.

The BUTSU DZO DZUI (Vol. III, p. 20) illustrates them as follows:—

JITEN 地天. The Earth Deva *Pṛithvī* (Sanskrit), a woman holding in her right hand a basket of peonies, the right hand held in a *mudra*.

GWATEN 月天. The Moon Deva, *Tchandra* or *Soma*, a woman holding in her right hand a disc emblematic of the moon. Mr. L. Gonse, in *L'Art Japonais*, illustrates a somewhat different Gwaten, from a painting in the Kounoji temple, in which a male figure stands on a lotus, on clouds, both hands holding a figure of the moon, with the crescent and moon hare shown. The head is surrounded by a flaming halo. In other pictures, the moon hare is depicted in the dress of the Deva.

BISHAMON 毘沙門天 (q.v.), *Vais'ramana*, *Vais'ravana*, the Hindoo God of Riches; *Kuvera*, one of the *Shi Tenno*, and as such Guardian of the North. Eitel says that he was canonized as God of Riches by Hiuen Tsung in 753, and that he plays an important part in exorcism. He was re-born as King of the *Yakchas*, and his name is derived from the fact that Shaka converted him and raised him to the priesthood (Eitel, C.B. 193). He also receives the name DANADA, as God of Riches, and is one of the *Shichi Fuku Jin* under the name Bishamon. He is depicted with a blue face, clad in armour and carrying a pagoda in the left hand, a sceptre in the right one (as King of the *Rakshasas* and *Yakshas*), or a lance, or three-pointed halberd, when as one of the *Shi Tenno* he often receives the name TAMONTEN 多門天, meaning

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“universal hearing” (Eitel). Sometimes he is accompanied by ZENNISHI DōJI, or by KICHIJO TEN.

An interesting figure in the South Kensington Museum shows him standing on a tortoise, around the body of which is coiled a snake.

FUTEN 風天 (q.v.), *Vasu*, the Deva of the Winds, also called *Vasava* (FUNG SHIN). An old man bareheaded, with flowing beard and garments, walking, holding in his left hand a banner blown by the wind. A picture presenting these characters was in the Hayashi collection, in which the nether garments were depicted as made of leopard skin, a character associated also with *oni*. The more modern form, as an *oni* carrying a wind bag, is described in the article FUTEN.

SUITEN 水天 (q.v.). The Water Deva *Varuna*, also Guardian of the West, as one of the Eight Gods of Heaven in the Brahmanic Pantheon, in which, as God of the Waters, he had the names *Jalapiti*, *Yādapati* and *Amburāja*, and he was represented as an old man sitting upon the *makara*, a mythical animal whose body and tail were that of a fish, while it had an antelope's head and legs. In the *Butsu dzo dzui*, the figure is that of a young man holding in his right hand a sword, in his left hand a snake, coiled like a query mark, and with five snakes issuing from his hair, erect as if ready to strike.

RASETSU TEN 羅刹天. Bearded, with upright hair, a sword in the right hand, the left raised in a *mudra*. He is the King of the *Rakshasis*.

BONTEN 梵天王. *Brahma*, depicted as a figure standing on a lotus leaf; three heads of equal size, and with three eyes each, are surmounted by a smaller one with two eyes only. One hand holds a lotus, another a trident, a third one a water vessel; the fourth and last one is directed downwards, with open palm and fingers extended in the *mudra* of charity (*Vara mudra*).

NITTEN 日天. The Sun Deva, *Surya*. A female figure holding a lotus, on the calix of which reposes a sphere, emblematic of the Sun. Anderson mentions a picture in which the sphere is replaced by a red disc bearing the three-legged crow (q.v.) described by Hwai Nan Tsze in the 鴻解烈 (Mayers' C.R.M., 235).

ISHANA TEN 伊舍那天. *Mahes'vāra* or *Sivā*, depicted as a fierce figure, with the usual three eyes, holding in the right hand a trident and in the

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left a shallow vessel containing clotted blood. The third eye, open vertically in the forehead, and which is often called the eye of wisdom, originated according to the Mahabharata when Sivā was seated in the mountains meditating. His wife Umā, coming behind him, playfully clapped her hands on his eyes, when the world was suddenly cast in gloom, but, as suddenly, in an outburst of flame issuing from Sivā's forehead, a third eye appeared, the radiance of which scorched everything within sight until Umā repented. Sivā's favourite mount, a white bull, is not shown in the Japanese figure, nor are the eight arms usually depicted. The *Butsu dzo dzui*, in its short description, identifies ISHANA TEN with IZANAGI NO MIKOTO (q.v.), which is written 伊佐奈伎 [イザナギ]ノ尊 instead of the usual form. The fact is of interest, as an attempt by Buddhists to form links with the original Shinto belief by modifying or adapting divinities, such as happened in the case of the *Gongen*.

TAISHAKU TEN 帝釋天. *Sākra*, the mighty Lord *Indra*, ruler of the Devas, to whom no particular attribution appears to be given. He is depicted as a woman with the three eyes, holding in the right hand a vajra with one point at each end, called *Dōkkō* 獨鈷, and in the left a cup.

KWATEN 火天. The Fire Deva, *Agni*, depicted as a bearded old man with four arms, holding respectively a bamboo twig with a few leaves attached, a water vessel, the flaming triangle emblematic of fire in Brahmanic symbolism, and a rosary. He stands in front of a large flame. In the Hindoo figure he was depicted as a red man with two heads, like a Janus bifrons, seven arms and three legs, riding on a ram, wearing the Brahmanical thread, a garland of fruit, etc., and with flames issuing from his mouth. He may be dressed in flowing robes or clad in tiger's skin, as in the wood-cut by Riokin illustrated in Anderson's *Japanese Wood Engraving*.

YEMMA TEN 炎魔天. The Deva of Hades, *Yama*, or more properly speaking the King and Chief of Ten Regents of Hell.

The *Butsu dzo dzui* depicts him as a youth with three eyes, carrying in his right hand a sceptre terminating in a small Boddhisattva head. The various appearances of Yemma are dealt with in a separate article. Eitel says that Yama Raja was in Brahmanic mythology a Guardian of the South



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and Judge of the Dead. In Buddhist lore he is a King of Vais'ali, who, having during his earthly life wished to be master of Hell, had his wish granted in a later avatar, and is accompanied by his eighteen generals and eighty thousand men as judges and executioners. His sister, Yami, deals with the female inhabitants of his domain. The King and his associates are fed every eight hours with molten copper.

The Deva Kings are all represented standing and with a halo surrounding the head. There are variations in the way in which they are depicted, but the main attributes and characteristics are rarely departed from. Besides the actual carvings displayed in the Musée Guimet, fine illustrations of a number of the Jiu ni ten have been published in the *Kokkwa*, 'TAJIMA's *Relics*, the catalogues of the Hayashi, Gillot and Bing collections, etc.

377. JIURI 柔利. Mythical half men, with one leg and one arm only; their head is normal, but their body is soft and they have no bones (*Todo Kimmo dzue*). See illustration in Hokusai's *Mangwa*, Vol. III; see FOREIGNERS.

378. JIZO 地藏, or JIZO BOSATSU (Chinese, TI TSANG). The Indian deity, KSHITEGARBHA, sometimes thought to be a form of Kwannon. It is the Buddhist Saviour, par excellence, and rejoices in a number of names, such as the Never Slumbering, the Dragon Praiser, Diamond of Piety, Embracing the whole earthly nature, Countless bodied, Shining King, etc.

He is represented as a shaven priest, holding in one hand the jewel (*Mani* or *Tama*) and in the other the *Shakujo*, or ringed staff, the rings of which, knocking against one another, warn insects of the approach of mendicant monks. The sleeves of his dress are particularly large; sometimes he wears a lotus leaf in the guise of a hat, and plays the flute. He spends most of his time in the *Sai no Kawara*, the river of souls, with the children, helping them to pile stones as prayers (see HELL). He manifests himself under six different forms, called *Roku Jizo* (the Six Jizo), to the six classes of creation. As patron of pregnant women he receives the name KOYASU JIZO. He is also the patron of travellers, and as such his figure is often met on the roads,

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often with a broken nose (HANAKAKE JIZO), whilst AGONASHI JIZO (q.v.), the jawless, is prayed to against toothache.

He is one of the *Nure Botoke* (Wet Gods), because of his numerous out-of-door figures, and though representative of the utmost benevolence his patience appears to have limits, according to the proverb: "Jizo no Kao mo san do naderaba hara no tatsu." "If one passes three times before Jizo, he . . . straightens his belly . . . "; or less literally: "Abuse of people's patience puts their back up."

According to the *Taijo-Hoshi-mingyo-nembutsu-den*, quoted by Hearn, Jizo was a human being who lived ten thousand *Kos* before the Christian era, and who, being filled with the desire to convert all living beings of the six worlds and the four births, was enabled to multiply his body so as to be at the same time amongst them all in the six states of transient existence, or *Roku Sho*, namely, Jigoku, Gaki, Chikusho, Shura, Ningen, Tenjo, whose dwellers were thereby converted. Once a monk was taken by Ono no Takamura to visit Yemma, and in the lowest circle of Hades found Jizo who expressed his disgust at the lack of worshippers on earth, and when the monk came back to his temple he started upon a statue of Jizo which was miraculously finished by a supernatural being. It is now in the temple of Yata no Jizo, near Nara. A small image of Jizo tied in the hair of a murderer named Saito is said to have blunted the executioner's sword when Saito was sent to undergo the death penalty; he was pardoned, and a temple erected in honour of the God.

In a very curious *fuchi-kachira* (Alexander Collection) Jizo is shown arm in arm with Yemma Ō *fishing*; two *oni*, one horse-headed, carry the picnic basket slung on the *Shakujo* of Jizo as a coolie pole—!

A full article upon Jizo will be found in Hearn's *Unfamiliar Japan*, Vol. I., and also in the same author's *Ghostly Japan*. See also the *Kan Toku Den* 感得傳 of Hayashi Tanji.

As a transformation of Jizo, one of the sons of Benten is called Keisho or Akujo.

379. JO AND UBA 尉 and 姥 [高砂尉姥]. The Spirits hunting the



JIRAIYA (T.L.)  
JŌ (M.E.)



JIRAIYA (B.M.)  
JIZO (M.G.)

JUROJIN (W.L.B.)





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pine trees in Takasago, in Banshu, and of Sumiyoshi, in Settsu (Tsu no Kuni). They are shown as an old, wrinkled couple, Jo with a rake, Uba with a besom and a fan, gathering pine needles.

There is a Nō dance due to a priest of Asonomiya, named TOMONARI, and commemorating the story of KINO TSURAGUKI, who met the old couple (XVth century).

The two old people are usually accompanied by the attributes of longevity, the crane and the tortoise.

According to some the spirits are those of the two admirals SUMIYOSHI *Daimiojin* and SUWA *Daimiojin*, who were in command of Jingo's fleet of a thousand barges, but the more popular tradition follows the text of the *Takasago no Utaï*, referred to above, as follows:—At Takasago there is a very old pine tree, the trunk of which is bifurcated; in it dwells the spirit of the Maiden of Takasago, who was seen once by the son of Izanagi, who fell in love and wedded her. Both lived to a very great age, dying at the same hour on the same day, and since then their spirits abide in the tree, but on moonlight nights they return to human shape to revisit the scene of their earthly felicity and pursue their work of gathering pine needles. See KODAMA KURA NO JO.

On weddings the Takasago no Utaï is recited, and figures of JOTOMBA, called *Shimadai*, are placed in the wedding room.

380. JOFUKU 徐福. The Chinese wizard and physician, SŪ SHE of Tsi (also called SŪ FUH), who was sent by the T'sin Emperor, SHE WANG TI (CHENG), to seek the elixir of everlasting life, and having persuaded him that it was to be found in the Mount Horai (*Horaizan*, PENG LAI SHAN) the wily wizard took with him three hundred Chinese couples and some of the most important Chinese books, sailing away never to return. These books are sometimes credited with being the only ones to have escaped the general destruction which was ordered by SHE WANG TI, but there seems to be an anachronism, as the travels of SŪ SHE (or SŪ FUH) are said to date from 219 B.C. and the general burning of the books took place in 212. This is regarded as the story of a Chinese attempt to colonise Japan: Mayers says

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that although the fleet was steered within sight of the magic islands, the boats were driven back by contrary winds.

JOFUKU is sometimes represented on a crane.

381. JOGA. See MOON.

382. JOGEN FUJIN 上元夫人. The Chinese SHANG HUEN FUJEN, female Sennin, shown riding upon a Kirin. According to the Taoist books JOGEN FUJIN came down from Heaven with Seiobo, in the period of Gempo, in the first year, the seventh month, and descended before the palace of the Emperor Wu TI, of the Han dynasty. She rode a unicorn, and wore a blue coat. Her hair was partly made up into three plaits and partly loose, reaching to her waist.

383. JOKWA 女媧. The mythical Chinese Empress, NÜ KWA, sister and successor of FUH HI. Her legendary story is variously told. When KOKAI (KUNG KUNG), the rebel, aided by the devil of the waters, flooded the earth with the help of the two erstwhile rivals, the generals HAKO and EIDO, and the assistance of the genius of fire, SHIKUYU (CHUH YUNG), who dwells at the North Pole, she defeated him. But the gigantic Kokai, who was twenty-six feet high, knocked with his head one of the pillars of Heaven, and brought down the "Imperfect Mountain." JOKWA repaired Heaven with stones of five colours, white, yellow, black, azure, and red; trimmed the corners of the earth with the feet of the sacred tortoise; stopped the flood by means of burnt reeds; created the Jade; designed the course of the River of Heaven, and created the dragons—the yellow one to guard the Sun, the blue one to guard the East.

384. JORAN CHO 徐藥鳥, Sennin, found a man dressed in white passing through the gate of his house, and reproved him, but the stranger there and then transformed himself into a tortoise, entirely white.

385. JOMYO 淨明 (TSU TSUI), was a priest in the Taira army. When the floor of the bridge of Kyoto was pulled to pieces by the Minamoto, during the revolt of Yorimasa, to prevent the Taira from crossing the Ujigawa, the cross beams were left in place. Jomyo sprung then from beam to beam to





NIUNRIU KOSONSHO  
(UJON SUKODEN)  
(Shozo Kato collection)



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challenge the Minamoto. A soldier named ICHIRAI HOSHI accepted his challenge, and both fought upon the beams for several hours without any result.

386. JOSAKEI 徐佐卿, Sennin (shown with an arrow), lived in Shoku in the Tempō period of the Tō dynasty. He was wont to assume the form of a crane, and once when he had flown over a mountain he was shot by the Emperor Genso (q.v.), who was hunting in the western gardens. The Sage came back carrying the arrow, and narrated the incident to his disciples saying that he had been hurt by a stray arrow, and, hanging it on the wall, ordered that if the owner called for it the arrow should be returned to him.

387. JUROJIN 壽老人. One of the Seven Gods of Luck, depicted as a tall old man in the dress of a scholar, with the attributes of longevity, more especially the deer and the crane. He wears a peculiar headdress, upon which is often pictured the circle of the sun. He carries a roll, or makimono, either in his hand or attached to his staff; he is generally of solemn mien, not so often playing with children as Fukurokujiu (q.v.), though the latter exchanges attributes with Juro. It is thought that Jurojin is only a variant of the ever-smiling divinity with the elongated brain pan, Fukurokujiu, but if so the grave and the gay must have parted company at an early date. Jurojin does not appear amongst the Seven Gods in *Ehon Kojidan*, (Vol. II); his place is filled by Kishijoten, who plays with Benten.

388. JURO SUKENARI 十郎祐成. See SOGA BROTHERS.

389. JUSHA 從者, or SEMUI, or RUIJI BOSATSU. One of the sons of BENTEN, whose attributes are the three sacred gems.

390. KACHI KACHI YAMA かちかち山. See under HARE, page III.

391. KAFURI UMIN 羽民. Flying men. See under FOREIGNERS (mythical). They live between Kaitō (East sea) and Nangai (north cliff).



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392. KAGEKIYO 景清 [悪七兵衛] (AKUSHICHIBIOYE), son of Fujiwara Tadakiyo and brother of Tadamitsu. He is celebrated for his strength, one of his noted feats being that in the Yashima battle, in single combat, he tore off the neck-covering (*Shikoro*) of the armour of Minamoto MIYO NO YASHIRO KUNITOSHI. This episode is called the *Shikoro biki*, and Kagekiyo is often shown hanging the *shikoro* on his spear. He owed his name of Akushibioye (miscreant Shibioye) to his murder of his uncle, the priest Dainichibo, in whose temple he had sought refuge, but whom he believed to be a creature of Yoritomo. His father and his brother were killed by order of the latter, and the popular legend has it that his attempt to murder Yoritomo in the Daibutsu temple of Nara (Todaiji) had been thwarted by Hatakeyama Shigetada. Afterwards, he blinded himself rather than see the triumph of his enemy; since then he has been the patron of the blind.

See also AKOYA. He is often depicted escaping from a wooden prison, though it is said that he was confined in a cavern at Nara and died of thirst.

In 1689 Kagekiyo's adventures were partly embodied in a play, the *Kagekiyo Sandai Osaka Junrei*, and there is another play called *Mekura* (*Blind*) *Kagekiyo*.

393. KAGESUYE 景季. KAJIWARA GENDA KAGESUYE was a follower of YOSHITSUNE (q.v.), whom he accompanied, in 1184, in his expedition to quell the revolt of KISO YOSHINAKA against YORITOMO. Guessing that his enemy would be beyond the Uji River, then in flood, Yoshitsune directed his men to a ford pointed out by SASAKI NO SHIRO TAKATSUNA, who knew that part of the country. He gave to Kagesuye his own horse, SURUSUMI, born of a prayer to Kwannon, and Kagesuye was the first to plunge in the water, but Sasaki Takatsuna, who had one of Yoritomo's horses, IKEZUKI, plunging after Kagesuye, called to him to tighten the girdle of Suruzumi, which was getting loose, and as the soldier stopped Takatsuna got first on the opposite bank. This is a favourite scene for artistic treatment, and is easily recognizable. The *mon* (crest) of Kagesuye is the *Takanoha* formed of the pennate end of two arrows side by side (two hawk's feathers); that



KAGESUYE AND TAKAYASU (1761)



EBIYA GINJA KAGIYOSUKE (1761)



SHIKORO BIKI KAGIYOSUKE (1761)





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of Takatsuna is called the *Yotsume*, and consists of two groups of four hollow squares, as per illustration.

The incident is often described under the name of the battle of UJI GAWA.

KAGESUYE, at the battle of the forest of Ikuta, placed in his quiver a large branch of plum tree covered with blossoms, which made him an easy mark for the arrows of the Taira. Twice he dashed into the enemy's forces, finally losing his helmet and narrowly missing death. He was pulled out of the fray by his father, HEIZO KAGETOKI. His helmet, with the plum branch, form a terse representation of this episode.

394. KAGUHANNA AND MIRUME. The two witnesses. See HELL.

395. KAI AWASE. The shell Game. See GAMES.

396. KAIRISHI. Puppet showman, often shown with the Handa no Inari board, with movable top.

397. KAI RYU 海龍王. Another name for RIUGIN.

398. KAISHO 介象, of KAIKEI. Chinese sage who lived on Mount Gaichiku and always held in hand a branch of white peach. He kept ever young in appearance.

399. KAJIWARA KAGETOKI 梶原景時. Bosom friend and adviser of YORITOMO (q.v.), and principal enemy of YOSHITSUNE. He is generally represented with Yoritomo, or poking his bow into the hollow of an old tree, from which escape two doves, a manœuvre by which he saved Yoritomo from his pursuers when he had to flee from Ishi Bashi Yama, in 1181, and, hard pressed, hid himself in the decaying trunk of a tree. His full name was Kajiwara Heizo Taira no Kagetoki. He was the father of Kagekiyo.

400. KAKO 何侯. Sage (shown with a spade, and walking between a river and a rice field) who lived in the time of the Emperor Gyo (Yao), in the fastness of Mount Sogo with three hundred of his relatives. In the time of the Emperor U (Yü) of the Ka (Hsia) dynasty, the five divine

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Emperors gave him an elixir in a pot, and told him to put a drop of it in his wine. This he did, and the three hundred folks drunk of it without draining the whole. Whatever remained he poured on the roof of his house, which rose to the sky with all its occupiers. The *Ressen dzu san* shows him squatting and laughing.

401. KAKU BAKU. Chinese philosopher, depicted with a demon following him as an attendant; identical with Hakuhaku.

402. KAKUDAITSU 郭大通, or TENNENSHI. The Taoist rishi, Ho TANG TUNG, depicted as an old man seated on a rock amongst a host of children, who have piled a pyramid of stones on his head, because, according to legend, being once sitting in meditation near a bridge, he ordered some boys to pile tiles upon his head in the shape of a tower to amuse themselves, and when the tower was finished he ordered them never to touch it or damage it. He remained motionless for six years, even when the river overflowed.

403. KAKKEI 郭瓊 (with an abacus) was a peculiar man who travelled about with a cane and an abacus in his pocket. When he stopped in a house he begged for fuel for the night, by the flame of which he read books. Placing the abacus on his knees, he divined what was going on wherever he stayed.

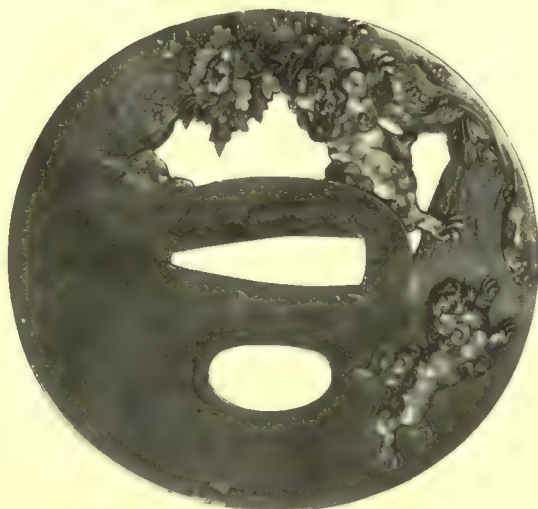
404. KAKKIO 郭巨, or KWAKKIO. The Chinese paragon of filial virtue, Kwoh K'ü, usually represented in a garden with his wife, who carries their son in her arms. Kakkio digs a grave for the baby, as, being too poor to sustain his old mother and his own family, he would have buried his son to have more for his mother. But the all-seeing Deities willed it otherwise, and rewarded his piety: he found in the soil a pot full of gold, upon which was inscribed, "Heaven's gift to Kwakkio; let no one take it from him." Sometimes Kwannon is associated with this story.

405. KAKURE ZATO 隠れ坐頭. The blind old man entrusted with the conveyance of bad people to Hades.

406. KAKWOKO 夏黄公. Old man, shown with three others, in



KAN NO BUTEI (c. 1700)  
SHISHI AND YOUNG (c. 1700)



KANAN AND JIHOKE (c. 1700)  
KARASHI AND PRONIES (c. 1700)



KAWAARI (c. 1700)  
KAKIO (c. 1700)





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Chinese guise, and with a peculiar headgear, playing Gō on Mount Shang, where they had retreated under She Wang Ti. As the calculating regent, KAU TSUI, intended to banish the Crown Prince of China in the third century, under the Empress LEU, of the Han dynasty, these four sages were appointed on the recommendation of CHORYO to defeat his ends. They were: KA-KWO-KO, LOK-LI-SEN-SAI, KI-LI-KI, and TOYEN-KO. See illustrations in *Kokkwa*, Vol. XII., and Tajima's *Relics*.

407. KAMAKURA GONGORO KAGEMASA 鎌倉權五郎景政 was a follower of YOSHIIE in the war of Dewa. He was but sixteen years old at the battle of Oshu, in 1060, when he was wounded by an arrow in the left eye, but without even drawing the weapon from his eye, he shot dead his opponent, TOURINOUMI YASABURO.

408. KAMA ITACHI 鎌鼬. The weasel with the sickle, who flies about and cuts, scratches or tears people's skin without reason. Upon this mythical creature is usually fastened the blame for any scratch or cut, the cause or origin of which cannot be stated or needs to be kept secret. The usual formula in such a case is: *Kama itachi ni kirare ta*—"cut by the weasel with the sickle." This is often used when sandal straps break (Griffis).

409. KAMATARI 鎌足 (NAKATOMI NO 中臣足), also called TAISHO-KUKWAN 大職冠, is the founder of the FUJIWARA clan. He became minister of the Emperor KOTOKU after exposing the disloyal ways of the ministers Sogo no Iruka and Sogo no Emishi. At the death of Kotoku he passed into the service of the Empress Seimei. His title, Fujiwara, was granted him and his family by the Emperor Tenchi. He died, fifty-five years old, in 669, leaving several sons.

Several episodes in Kamatari's life have been seized upon by dramatists. In a popular play he is made to attempt the murder of the minister, Soga no Iruka, in 644, when he was only a retainer of Naganoe.\* In this play his name is given as Motome. It is stated that TACHIBANA HIME, the daughter of Iruka, was his mistress, and she led him through the devious

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\* Iruka was murdered two years later.

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passages of her father's palace by means of a thread. But Motome had reckoned without his affianced bride, Omiwa, who, having her own suspicions, had followed him by means of another thread, which she had deftly attached to his *kimono*. She thus thwarted his efforts at the cost of her own life, as she was caught by the retainers of Iruka, but, fortunately for Motome, the thread which she held snapped in the scuffle, and she proved loyal enough to keep his secret.

But the legend with which Kamatari's name is most often associated is that of the MUGE HOJIU NO TAMA, illustrations of which are of frequent occurrence in art. It is said that the daughter of Kamatari had become the wife of the Chinese Emperor, Tai Tsung (627-650 A.D.), and that, after living several years in China, she desired to cause a temple to be constructed in Japan. To achieve this purpose she collected a number of very valuable objects, amongst which was a jewel the fame of which spread over the three Empires of India, China and Japan. She entrusted the treasures to a retainer, named Manko, to be carried to her native land, but the Dragon King of the Sea, Riujin, who had decided to get possession of the precious jewel, sent a host of devils to encounter Manko's ship near Chigura ga Oki. Manko defeated them, and proceeded as far as Shikoku, where he found a huge tree trunk floating on the sea, upon which he saw a beautiful woman standing, who suddenly disappeared. He stopped his boat and caused the tree to be hauled on board, when the woman was found to be hidden inside the trunk. Manko, after a while, felt passionately drawn towards the stranger, and, failing to see that she was an emissary of Riujin, obtained her favours by consenting to show her the treasures with which he had been entrusted. Soon after the siren disappeared from the ship, and the gem was missed. It had been carried away by Manko's charmer.

The bereaved mariner managed to reach Japan, and after apprising Kamatari of his misfortune, committed suicide. Kamatari, distracted by the loss of the jewel, shaved his head and retired in the fastness of the Fukuzan (Fukusaki), where he led a hermit's life.

He met on the shore a beautiful fisher-girl, who ministered to his wants, and whom he finally married. She noticed that her husband was of a



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higher station than herself, but refrained from any enquiry until, after several years of bliss, she bore him a son, when Kamatari informed her of his past history. She exhorted him to return to his previous life, and, knowing herself unworthy to be the wife of such a high lord (as the custom of the period forbade a noble to marry so far below his rank), she decided to commit suicide, despite all entreaties.

She wished, however, before dying, to attempt to wrest from Riujin the precious gem and return it to Kamatari. To this end, she swam away from the land for many thousands of *ri*, so fast that Kamatari and his followers could not head her in a boat. She carried with her a dagger, and finally reached the gates of Riujin's palace, the guardians of which were taken unawares and slain.\*

Several times she attacked the Dragon King, and at length she appeared floating to the surface near Kamatari's boat. She was picked up dying from the poisonous wounds made by the dragon's claws, and Kamatari noticed a sharp cut in her breast, evidently self-inflicted, from which issued a dazzling light. In it was concealed the precious gem which the courageous woman had succeeded in wresting from the dragon.

It was put as an attribute in the hand of the statue of Buddha in the Kifukuji temple.

The episode is sometimes depicted with Kamatari standing in a boat on a stormy sea, beholding the jewel which has just been rescued; but more often with the woman holding the jewel and fighting the dragon.

410. KAMI 神. Generic name of the numberless legions of Shinto deities, for extensive lists of which the *Kojiki* and *Nihongi* should be consulted.† The soul of every man becomes Kami after death.

KAMI SAMA shoots once a year an arrow into the thatch of a house to give notice that he wishes to eat a girl, failing which he will destroy the crops and cattle.

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\* In Anderson's version, the woman fails at the first attempt, and Kamatari resorts to the use of musicians in a boat to draw from Riujin's palace its faithful attendants. The diver then attacks the dragon whilst his retainers are away. In most cases, however, the boat filled with musicians is not represented.

† See also Aston's *Shinto* and Hearn's works.

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Several of the Kami are protective deities of the soil:

UGA NO MITAMA NO MIKOTO is the spirit of food.

SUKUNA HIKONA NO KAMI, the scarecrow god.

SUIJIN SAMA is the god of the wells.

KOJIN, of the kitchen fire, assisted by the deities of the cauldron, O KITSU HIKO (Kudo nō Kami), and of the saucepan, O KITSU HIME (Kobe no Kami), and the god of the rice pots, O KAMA SAMA; while the ponds chief deity is IKE NO NUSHI NO KAMI, the god of trees, KUKUNOCHI NO KAMI. The goddess of grasses is KAYANU HIME NO KAMI; another god of trees is AMANOKO. The moon has her deity, JOKWA; the divinity of fever is KARU, depicted astride a fish with a yellow toad on her head.

Some of the Kami are black; they have ghostly faces with pointed mouths. They come from the starving circle of Hell, and are the gods of hunger, of penuriousness, of poverty (Bimbogami), of hindrances and obstacles, of small pox (Hoso no Kami), of colds (Kaze no Kami), of pestilence (Yakubiogami).

Lightning was forged by ISHI NO KORE, TAJIKARA is the god of the dragons, and SARASVATI is the goddess of language, borrowed from the Indian pantheon. Each god has three spirits: the rough Aramitama, the gentle Nigi mitama, and the bestowing Saki mitama. See Hearn's works and Satow's *Revival of Pure Shinto*.

*Kami oroshi* is a sort of ecstatic trance, perhaps of an auto-hypnotic character, which is considered to be a union with the divinity.

411. KAMI GASHI HIME 神夏礬媛 was a woman of the time of KEIKO Tenno who killed a huge spider in Sumo. It is generally agreed that she killed many, but that these spiders, seven feet long, were robbers in ordinary human shape, whose natures had been altered to suit the general love of legend.

412. KANAME ISHI 要石. See EARTHQUAKE FISH; see MITO KOMON MITSUKUNI.

413. KANAYE KABURI 鼎かぶり. See SUKUMAMO.



EBIRA KAGESUYE (B.M.)  
KATO KIVOMASA (F.N.C.)  
KINTARO (W.L.B.)

KAN NO KOSO (T.L.)  
KENSU (O.C.R.)

KANEKO (I.)  
KAKUDAITSU (H.L.B.)  
KANSHIN (W.L.B.)





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414. KANEKO 金子 (KUGUTSUNE). A strong woman, often depicted in one or other of the following incidents: Once she stopped a runaway horse by treading on the tether which he dragged on the road (see Hokusai's *Mangwa* and *Ehon Hokan*).

On another occasion a man attempted to strike her as she was carrying a basin of milk on her head, but she held him captive by grasping his arm under her own without spilling a drop of the liquid, despite her assaulter's wriggings.

415. KANJIA 冠者. One of the comic personages in the *Suye-hiro-gari* (*Kiogen*) interlude in *Nō* dancing. Kanjia is the new servant from the country, raw and frolicsome, whose dialect his master does not understand; nor does Kanjia understand the niceties of the latter's polished speech. When asked for one thing he brings another, dancing about with the wrong implement until he induces his master to join him in a comic *pas de deux*.

416. KANKO. Drum of the palace. See Cock.

417. KAN NO BUTI 漢武帝. WU TI (HAN), fourth Emperor of the Han dynasty, and one of the most famous of the Chinese rulers. He died in 87 B.C. after a reign of fifty-four years. His armies were engaged in victorious wars in the surrounding provinces, in central Asia, in Yunnan, whilst Wu Ti indulged in superstitious celebrations and in extensive travels to the shrines of numberless mountain deities. At first a diligent adept of the Confucian doctrines, he leant later towards Buddhism and the black arts of the Taoist sect. Finding it impossible to get any priests for his Buddhist temples, he liberated a number of felons on the condition that they should embrace the priesthood. He is said to have had a tower over a hundred feet in height erected in the palace gardens to support a bronze figure, in the hands of which was a precious vase, intended to receive the dew from the stars, which he drank in the belief that it would keep him ever young.

Wu Ti's sensual passions were beyond control. He was told once by his eunuch and musician, Ri in Nen 李延年, that in the north of China was a beautiful woman, but one glance of her eyes was enough to destroy

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a castle, and if she looked twice she could ruin a kingdom. Although greatly elated by the description of the lady, Kan no Buti's enthusiasm was chilled by the unpleasant prospect of losing his kingdom if he secured her favours, and he had to be content with a substitute introduced by Eiyokoshu, the sister of Ri in Nen, who, although she was not capable to wreck cities and kingdoms, yet became the favourite of the monarch, who called her RIFUJIN 李夫人. She was, however, but mortal, and died young; the Emperor could not master his grief at her loss, and he had her portrait placed in one of his palaces. One day, however, the wizard, Ri Sho Ko 李少君 (or LI SHAO KÜN), who was instructing the monarch in the magic arts, placed in front of a screen some candles and an incense burner, in which he threw some magic incense (*Hangonko*). As the smoke arose it assumed the form of a woman, and slowly the radiant figure of the favourite appeared smiling to Wu Ti. This performance was afterwards often repeated by the wizard (*Ehon Kojidan*, VII.). Rifugin's brother fell into disgrace after her death and was beheaded; another lady, CHAO (Kow Yin Fu Jin), became the Emperor's favourite, and after causing by treachery the execution of the heir-apparent, she herself was unmasked and condemned to death.

Wu Ti was then deeply engaged in astrological and magic studies, watching the stars in his high tower, where he died after a complete fast of seven days' duration. It is said that tears were seen flowing from the eyes of the bronze figure when later, at the fall of the Han dynasty, the tower was thrown down by the usurper.

Kan no Buti's journeys to the palace of Si Wang Mu (SEIOBO, q.v.) and her visit in return, coupled with the story of TOBOSAKU (q.v.), are well-known legendary traditions, often illustrated, and derived from the Taoist inclinations of the Emperor.

418. KAN NO KOSO 漢高祖, or KAO TSU; also called LIU PANG. Founder of the HAN dynasty of China, though from very low birth. He was supported by CH'EN PING (Chimpei), CHANG LIANG (Chorio), FANKWAI (Hankwai), and HAN SIN (Kanshin), and after seven years of small wars he rose from his self-assumed title of Duke of Pei to the Imperial throne,



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which at his death passed to the ill-famed Empress, Lŭ, his consort. See KAKWOKO.

After some years of wise government he gave way to licence, and is credited with having spent long periods of time in his palace amongst his women and eunuchs, much to the disgust of Hankwai (q.v.), who upbraided him and was condemned to death.

KAN NO KOSO is sometimes depicted killing a dragon.

419. KANSHIN 韓信. The celebrated Chinese, HAN SIN. The most popular representation of Kanshin shows him crawling between the legs of a coolie. In *netsuké* the carver's fancy sometimes leads him to increase the number to two coolies, or warriors, or to show five or more boys standing in single file "playing at Kanshin," dressed like Chinese, and one of them crawling between the legs of the others. KANSHIN was the son of a prince of Han, and after being dispossessed by SHE WANG TI (Shin no Shiko), of Tsin, was reduced to fishing in the moat of his father's castle, until some poor woman took pity upon him. A braggart once challenged him to creep between his legs, in a public place, and Kanshin consented to this humiliating performance rather than create a disturbance or fight a man of low birth; but later, when he became a general and Prince of Tsi, he caused the man to be found and attached him to his person. He also caused the old woman who had supported him in his youth to be presented with a large sum of money. He was twice accused of treason by Kan no Koso, and later by the Empress Lŭ, who, forgetting the services he had rendered to her late consort, had him beheaded. The Chinese classify Kanshin amongst the three Heroes of Han, with Ch'eng Ping and Chang Liang. It is sometimes said that the old woman was a dyer by trade, and that it was she who compelled Kanshin to pass between her legs before he could leave her service to become a soldier.

420. KANSHOSHI 韓湘子. The Chinese immortal, HAN SIANG TSZE, usually shown playing the flute or floating on a hollow tree trunk. He was a pupil of RIOTOSHIN (LU YEN, or LU-TUNG-PING), and having been carried to the top of the magic peach tree growing near the palace of

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Seiobo, he dropped from it through the breaking of a bough, entering immortality as he fell. He is reported as having during his life magically filled with wine an empty tub, and in the same way caused flowers to grow out of an empty pot, with golden poems written on their leaves.

421. KANSHUSAI 菅秀才 was the son of MICHIZANE. After his father's downfall in 890, he was sent to one of his retainers, Genzo Takebe, who, with his wife Tonami, kept a school near Kyoto. The chief of the Fujiwara clan, Shihei, heard of it, and sent two of his men, Gemba and Matsué, to kill the boy. Matsué alone knew Kanshusai, and he was therefore relied upon to identify the head which Genzo had been commanded to give him. Genzo was in a sore plight, but as it happened that a new boy had just been brought in whose features were almost identical with those of Kanshusai, he determined to kill this boy and even, if need be, the boy's mother to save his late master's son. After he had handed the head to the retainers of Shihei, the boy's mother came in with a box, and with it she managed to parry the blow with which Genzo tried to fell her. A shroud falling from the open box, Genzo saw that there was something amiss, and, according to the legend, his fears were allayed by the return of Matsué, who, having been one of Michizane's retainers, had sent his own son to the school, trusting to Genzo's loyalty to kill him and thus save Kanshusai. This forms the subject of a play called *Sugawara denjiu tenari kagami*, which was partly translated in English some fifteen years ago.

422. KANZAN 寒山. The Taoist rishi HANZAN, shown in company with JITTOKU (q.v.), to whom he apparently expounds the contents of a scroll. Both lived in the kitchen of the monastery of Kuo Ching Ssu like madmen, and speaking a language unknown to everyone else, resenting visitors, to whose greetings they replied with insults, and making friends only with Bukan Zenshi and his tiger. The four, shown together in a cavern, form the group known as the Four Sleepers (q.v.).

423. KAO TSU. See KAN NO KOSO.



SENNIN WITH SHISHI  
KATSUYU



KAWAZU THROW  
KARASHISHI

*Walter L. Behrens Collection*



KAKKIO  
MAN FROM SENHA





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424. KAPPA 河童, or KAWAKO. Child of the river: mythical amphibious goblin living in the rivers of the Island of Kiushiu. It has the body of a tortoise, the limbs of a frog, and the head of a monkey, with a hollow at the top of the skull, in which is contained a fluid which gives the animal its strength. This goblin attacks and devours human beings, but there is an easy way to thwart its attack: be very polite and bow to him; the creature is very civil though ferocious, and will bow to you in return as deeply and as often; in so doing it spills its life fluid and loses its strength.

The *Todo Kimmo Dzue* gives it the name KAWATARO (compare the Osaka form, Gataro), and describes it under the name *Suikō* (water tiger): "It is like a child of three or four years, with scales all over its back. It lies on the sand, looking like a tiger; it has long claws which it hides in the water, and it will bite little children if they touch it."

In the river of Kawachi Mura a Kappa was caught by the belly-band of a horse, and after being rendered harmless, as above described, was made to sign a bond not to attack thereafter any man, woman, child or beast. As *netsuké*, sometimes the whole creature, but more often its head, with lanky straight hair, are met with; some carvers even disdain the traditional features, and simply depict a child with gnarled limbs and a saucer-shaped hollow on the top of its head amongst rough hanging hair. It is often shown with a cucumber under the name *Kappa ni Kiuri*.

See also the story of ROKUSUKE.

425. KARASHISHI 唐獅子,\* or simply SHISHI. Buddhist stone lions, of Chinese origin, freely scattered about the gardens or placed at the gates of temples, like the *Koma Inu*. They are characterised by their fierce expression, large eyes and curly mane, their bushy tail and curly locks of hair on the legs. They show traces of the influence upon their first designer of the curly dogs which are the pride of the Chinese Imperial family. Karashishis are an ever-recurring subject in art treatment, with the regal peonies, or with the sacred jewel, which often takes the shape of an

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\* Literally Chinese (Kara) Shishi.

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intricately pierced ball, perhaps because emblematic of the Buddha; sometimes with a small ball in the mouth, or leaping a waterfall, or several shishi playing or fighting, are but a few of the presentments of this Sinico-Korean import. They are usually associated with rocks, waterfalls and peonies. On such a lion rides Monju Bosatsu, whilst the same creature crouches at the feet of the "Sennin with the Shishi." Legend has it that the shishis tested the vitality of their progeny by throwing the young ones from the top of a cliff (*shishi no saka otoshi*). Should the animal survive it was certain to live long. This is often illustrated.

Shishi masks are worn in the dance named *Kappore*, *Dai Kagura* lion dance, and also by new year dancers, under the name of *Shishi mai*. Such performers are often met carved as *netsuké*, with the lower jaw of the mask movable, disclosing the laughing face of a boy, finished with an exquisite perfection of detail. There are shishis with one or even two horns, partaking of the appearance of the Kirin (q.v.), or carrying the Tama on the head.

426. KARIYOBINGA 迦陵頻伽. See GARIO.

427. KARU. The goddess of fevers, with a yellow toad on her shoulder and mounted astride a fish.

428. KARUKAYA DOSHIN 荊萱道臣. It was popularly believed in olden times that jealous women appeared with hair like snakes, and Ippen Shōnin, as seen above, sometimes suffered from such delusions. Another well-known personage, Kato Sayemon Shigeuji, Daimio in Kyushu (Tsukushi), who was also a much-married man, fled from his house one day because the hair of his wife and mistresses took the shape of writhing serpents. He took refuge in the mountains, where he lived an hermit's life under the new name Karukaya Doshin.

There is a story relating how he met wandering in Koyasan a young man named Ishidomaru; struck with the adolescent's face, he asked him various questions, and found that Ishido was looking for his father. Karukaya then became aware of the fact that the boy was his own son,



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but worldly matters were for ever forgotten by the hermit, and telling the boy to return home he passed on his way.

429. KARU NO DAIJIN 輕大臣. The popular legend has it that he was sent as ambassador to the Emperor of China, who caused him to be tortured, to be made a mute, to be painted and exposed naked in the Imperial gardens, carrying a candle on his head. He was then called the Demon Candlestick. In 656 his son, HITSU NO SAISHO HARUHIRA, came from Kawachi on an embassy. As he passed through the Imperial gardens his father recognised him, bit his finger, and with his blood wrote a poem on his skin, thus causing his son to recognise him. Hitsu then petitioned the Emperor to allow his father to return to Japan, offering to take his place if needed, and the Emperor granted him his request (compare Abé no Nakamaro).

The foundation of this legend appears to be the story of FUJIWARA HARUHIRA, who, in 656 (Saimyo, 2), brought back his sick father to Japan. The old man died, on his way home, in the island of Iwo in Satsuma, and was buried in another island called KIKAGASHIMA.

Haruhira is one of the twenty-four Japanese paragons of filial virtue (*Shaho Bukuro*).

430. KASENKO 向仙姑. The female rishi, HO SIEN KU, shown as a young woman clothed in mugwort, holding a lotus stem and flower and talking to a phoenix, or is depicted carrying in a basket loquat fruits, which she gathered for her sick mother.

She was a woman of the time of WU, of the To dynasty, who, having been promised immortality in a dream, fed on mother-of-pearl, and thereafter moved as swiftly as a bird. She may be confused with KŌSENKO, 緇仙姑 who learnt Taoism in the mountains of Ko, and after she had been there eighty years she had no friends left. One day a phoenix with blue wings came to her from the fairy NANGAKU JIFUJIN, and said that he had come to fetch her to be married to him at the altar of the fairy near by her residence. In the period of Keiryu, whilst journeying to the Court of

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the Empress, Wu How, she ascended to Heaven in broad daylight, and occasionally came back, hovering in the clouds above her native place.

431. KASENYO 葛仙翁. The wizard Hō SIEN WĒNG, who could take a mouthful of rice and change it into live bees, which, when called back, entered again his mouth and became rice grains again. Compare Hokusai's *Mangwa*, Vol. X., page 6.

432. KASHIMA DAIMIOJIN 鹿島大明神. See EARTHQUAKE FISH.

433. KASHO 迦葉. One of the disciples of Buddha (KASYAPPA), whose body became as brilliant as burnished gold after he had swallowed both the sun and the moon.

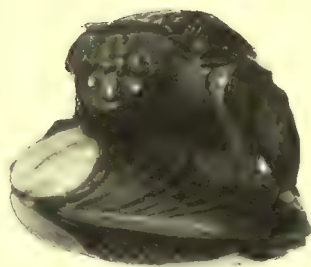
434. KASUGA DAIMIOJIN 春日大明神. Posthumous title of the first of the FUJIWARA clan, Nakatomi no Muraji, or Ama no Kayane, with temple in Nara.

435. KATSUGEN 葛玄, or KATSU-SENKO. The Rishi KWOH YUEN, shown born on the waters by a sword. He went to sea with the lord of Go, but their ships were wrecked in a storm, and no one knew what had happened to him, but he was seen the following day walking on the waves like a drunken man.

436. KATSUYU 葛由. The Rishi HOH YIU, depicted as a wild-looking man riding on a goat.

KATSUYU lived in the time of SEI, of Shyu, and sold carved images of sheep. One day, when he was coming back riding on a sheep from a voyage to Shokuchu, some people followed him, and those who went with him to the top of the Mount Tai never came back because he taught them magic.

437. KAWAI MATAGORO 河合又五郎. Kawai's father was a friend of Watanabe Kinemon, to whom he had promised that, after his death, his own precious *katana* would be given him by his son. Kawai did not fulfil his father's wish until Watanabe's death, when his son, YUKIE, claimed the sword. Kawai then gave it, but with some reluctance,



KAPPA NI KIURI (H.L.R.)  
KAPPA IN SHELL (A.)  
KATO IN KOREA (A.)

KATO'S BANNER (M.G.)

KATO KILLS A TIGER (A.)  
KAPPA (M.F.)  
KATO IN KOREA (M.G.)





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which incensed Yukie, whose son, KAZUMA, advised him to return it, saying that a blade given in such a way was dull, and not creditable to the giver. Yukie, following this advice, returned the sword, with which Kawai killed him on the spot. But Kazuma avenged his father after a few years. This is the theme of the play *Igagoye dôchu sugoroku*.

438. KAWAKO. See KAPPA.

439. KAWAZU NO SABURO SUKEYASU 河津三郎祐泰. Celebrated wrestler, usually shown lifted by his loin cloth by his opponent and neighbour, MATANOGORO KUNI HISA (*Kawazu* throw).

440. KAZE NO KAMI. Divinity of Matsué; also called *Kamiya san no Inari san*. He is the god of coughs and "bad colds" (Hearn). See YUKI ONNA.

441. KEHAYA 當麻蹴速 (TAIMA NO), who took his name from *Keru* (kick) and *Haya* (fast), ran all over the country giving himself out as the strongest man in Japan, challenging others to fight, and disposing of them by smart kicks. The Emperor SUININ TENNO heard of the trouble, on the seventh day of the seventh month of the seventh year of his reign (23 B.C.), when Kehaya was in Taima sending challenges to all and sundry; therefore, on the advice of Nagaochi, he sent to Idzumo for the strong NOMI NO SUKUNE, who kicked Kehaya so smartly across the ribs and loins that the champion dropped dead to the ground. Another version says that he caught Kehaya by the belt and threw him so hard upon the ground as to make his ghost depart from him on the spot, and the place was called *Koshi ore da*, "the village of the broken loins."

442. KEN EN SHYU 軒轅集, throwing small coins to poor people whilst on his travels. Kenenshyu was an old sage who did not fail in complexion, and had a long beard and hair trailing to the ground; he was said to have lived several centuries. He was summoned to the court of the Emperor SENSO, of the To dynasty, and when he returned to the mountains he took coins from his cloth bag and gave them to people. He

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distributed many thousands before reaching Koryo, but his supply was inexhaustible. (See 299).

443. KENGIU 牽牛, or KINGEN. The herdsman who was chosen by the sun to wed his daughter SHOKUJO. On the wedding day the bride gave herself up to so much frivolous enjoyment that her father repented and exiled Kengiu to the other side of the milky way, while Shokujo became the weaving Princess (Chih Nu). They may only meet once a year, on the 7th day of the seventh month, when the milky way is spanned, according to the Chinese HWAI NAN TSZE, by a bridge of magpies (according to some by maple leaves, called *Ushaku Koyo no Hashi*). The Chinese name of the herdsman is K'IEH NIU, and there are several different versions of this legend, two of which are given in *Things Japanese*. According to one, the two lovers were wedded when respectively fifteen and twelve years of age, and they lived to 103 and 99 years of age, after which their spirits reached the heavenly river; but the Supreme Deity bathed daily therein, and only on the seventh day of the seventh month were these human spirits allowed to pollute its waters, while the supreme divinity went to listen to Buddhist chants. Another version has it that the spinner was entrusted with the making of garments for the son of the Emperor of Heaven, and pined for a lover, one may suppose, for the heavenly Emperor gave her as husband the herdsman who lived on the other side of the river. She then paid scant attention to the proper performance of her duties, and the Deity, getting angry, forbade her husband to cross more than once a year.

These yearly meetings are celebrated in Japan with due accompaniment of poems attached to trees, in a festival called the TANABATA (q.v.). The story is frequently illustrated, either by both personages having their usual attributes and being separated by the milky way, perhaps spanned as indicated above, or by the mere cryptic presentment of three stars and weaving implements suggesting the whole story.

One emblematic representation of the Tanabata festival was a familiar theme of tsuba decoration used by the Umetada: upon an inkstone lies



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a leaf, and perhaps a brush; on the reverse a poem and sometimes a shuttle are also wrought in the metal. This composition alludes to an old Chinese ceremonial which was copied and enlarged upon by the Japanese Court: on the seventh day of the seventh month, at the hour of the tiger (4 a.m.), a court lady, sheltered under an umbrella, took to the palace the compulsory presents of the courtiers—seven inkstones, an equal number of *Kuzu* leaves (see the story of Kusunoha: the plant is the *Pueraria Thunbergiana*) and of paper slips, besides some vermicelli; with each stone were presented two brushes and a bunch of *Yam* leaves (*Dioscorea balatas*).

The inkstones, carefully washed, were placed on *Kuzu* leaves, and the bunches of *Yam* leaves placed on them to gather the morning dew, which was poetically called the drops from the heavenly river. Near the stones were placed upon trays suitable offerings, under a rope taut between two stems of bamboo, and to which were attached coloured slips of paper, generally of the five mystic colours attributed to the Tanabata stars; and as the day came everybody wrote poems with the ink freshly prepared upon the new stones with the drops of the Ama no gawa.

To the Tanabata Festival and the poems recorded in the *Manyōshū* which it inspired in olden times, the late Professor Lafcadio Hearn has devoted a charming essay, under the title *The Romance of the Milky Way* (Constable, 1905). Therein the reader will find the various aspects of the legend, and a description of the Izumo custom called *Nemu nagashi*, followed by young people, to throw into a stream leaves of the mimosa (*nemion*) and of the bean (*mame*), the latter expected to remain as emblem of vigour, the others to drift away with the current, as should all laziness.

See also the story of CHANG KIEN. KENGIU is also called HIKOBOSHI.

444. KEN-RO-JI-JIN. One of the Earth Gods, usually depicted with a vessel in one hand and a spear in the other.

445. KENSHI 涓子. Taoist Sennin shown hooking a fish whilst angling from a boat.

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He lived three hundred years cultivating his spirit; he wrote forty-eight volumes of the book *Tenchi jinkyō* (the philosophy of Heaven, Earth and Man, constituting the three powers of Nature) while living in Sai. He took to angling, and one day caught a carp with a charm in her belly.

There is also easy confusion with Taikobo, who fished with a straight pin and no bait from the shore.

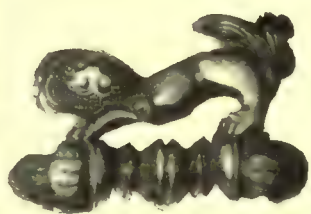
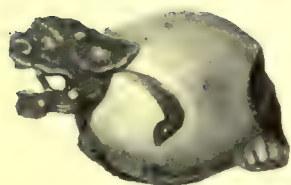
KENSU was a priest of Keichofu, whose other name, *Kensu Osho*, the prawn priest, was descriptive of his tastes: legend has it that his staple and daily diet consisted of prawns only. He is sometimes identified with KENSHI, but holds a prawn on his shoulder, his name is written 蜆子.

446. KESA 袈裟 was the wife of Watanabe Watura, who, rather than wrong her husband and cause his death, laid her own life under the sword of his would-be murderer, ENDO MUSHADOKORO MORITO (q.v.).

Her proper name was AZUMA; her nickname, *Kesa*, means priest robe, and was given her after the name of her mother, KOROMO GAWA. Her story forms the subject of a drama, and of Sir Edwin Arnold's romance, *Azuma*.

447. KEZORI KUYEMON 毛剃九衛門. Great pirate who lived at Akata, in Tsukuchi (Chikuzen). He spent an adventurous life in China and Cochin-China, whence he brought home considerable riches. He is depicted in prints with a dress of Chinese brocade, and he is the hero of a play, the strange music of which is said to symbolise the various episodes of his daring career.

448. KIBIDAIJIN 吉備大臣. Posthumous title of SHIMOMICHI NO MABI, credited with the invention of the *Kata-kana* syllabary. He went to China to seek the secrets of the Chinese calendar, and came back to Japan in 754 without having achieved his purpose, but with the art of embroidery, the game of Go, the musical instrument called *Biwa*, and his syllabary. Whilst in China he was submitted to numerous trials, such as piecing together the jumbled letters of a classical inscription purposely mixed up to puzzle him. He was then assisted by a friendly and learned spider,



KENGIU AND SHOKUDJO (*H.L.B.*)  
 KARASHISHI EGG (*M.E.*)  
 KIKUJIDO (*M.G.*)

KENGIU (*A.*)

KIBIDAIJIN (*M.G.*)  
 KARASHISHI (*M.E.*)  
 KIOYU (*A.*)





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which went from character to character in the proper sequence of the inscription. A more trying ordeal was yet in store for him, the Emperor inviting him to play a game of Go, of the rules of which he was ignorant, the stakes being the secrets of the calendar against his own head. His partner, GENTO, one of the ministers, was helped by a clever wife, but legend (though it commits an anachronism), makes the ghost of Abe no Nakamaro stand by Kibidaijin's side and guide his hand till the game ended with one piece on KIBI's side. His partner's wife swallowed this piece, making the game appear a draw, but on counting the stones it was found that one was missing, and with the aid of the magic mirror (Ts'in King) it was shown in the woman's body.\* The Emperor ordered her execution, but on KIBI's entreaties he consented to let her live. However, a plot was being hatched to kill Kibidaijin, and he would have been murdered but for this woman, who showed her gratitude by warning him and helping him to escape. He became minister of the Empress SHOTOKU (KOKEN), and died in 775, at the age of 83.

He is also called KIBI NO MABI.

449. KICHIBEI 吉兵衛. There was once a rich but miserly merchant of Tokyo, named Kizosaburo, who to save money used to go and sit outside the shop of his neighbour, the eel-broiler, Kichibei, eating his rice to the smell of the cooking fish. But the latter, finding out Kizaburo's game, one day tendered him a bill for the smell of his eels, which the miser took with many thanks, to discharge the day after by jingling near his neighbour's ears (but presumably at a safe distance from his hands) a bag full of gold *Kobans*. It is interesting to compare this tale with the French fable of the sweep and the *rotisseur*, already old at the time of Rabelais.

450. KICHIZA. See OSHICHI.

451. KIDOMARU 鬼童丸. One of the followers of the SHUTENDOJI, who tried to kill Yorimitsu, but failed, and was done to death by the companions of Raiko. See USUI SADAMITSU.

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\* In *Ehon Kojidan* a picture is given of the Magic Mirror of the Tan dynasty, which enabled one to behold the inside of a man's body. The drawing shows the heart, lungs, and part of the abdomen reflected in the mirror.

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452. KIGA 季賀, also called CHOKITSU. Chinese worthy who died at the early age of 27, but when he was seven years old his fingers were a foot long and he was acquainted with literature. When he was about to die, a genius dressed in crimson and riding upon a crimson dragon, alighted before him from above with a book, and said, "Our Emperor has summoned you!" He bowed, and replied, "I have an old mother, and do not like to leave her." The angel laughed, and said, "Heaven is all pleasure, and pain is unknown there." Kiga's eyes were filled with tears, which wetted his collar, and he soon expired.

453. KIICHI HOGEN 鬼一法眼 (YOSHIOKA 吉岡) was a strategist, and the inventor of the *Kyoryu*, or *Horikawaryu*, style of fencing. It is said that Yoshitsune, when a boy educated at the temple Kurama, ardently wished to see Kiichi, and to borrow from him a work on the arts of war, the *Tora-no-maki*, which was handed from father to son in the Kiichi family. Legend has it, and a play has been written on this story, that Yoshitsune went on foot to try and reach Kiichi's house, but was set upon by some evil-minded people and rescued by Kiichi himself, who took him to his home, after which he showed him the book . . . on the request of his daughter, Minazuru Hime, with whom the young Minamoto had fallen in love. Kiichi is often seen in prints, talking of the olden times with the young man.

454. KIKAZARU 聞か猿. One of the three mystic apes who hears no evil, covering its ears with its hands.

455. KIKU 菊. The chrysanthemum. The sixteen petal variety forms the Imperial badge. It is thought that Hideyoshi used this crest. A chrysanthemum flower partly hidden by waves was the crest of Kusunoki, and is called *Kikusui*.

See also under Fox and KIKUJIDO.

456. KIKUCHI JAKWA passed once on horseback before the temple Kushida; his horse shied without apparent reason, and Kikuchi, who was a very daring soldier, shot an arrow straight at the temple. A dragon



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thirty feet long was killed by his arrow, and fell on the steps of the temple, a terrific earthquake duly following.

457. KIKUJIDO 菊慈童 (see also JIDO). The Chinese KEUH TSZE TUNG, sometimes shown as a boy throwing chrysanthemums in a stream, or reclining with a chrysanthemum twig clasped to his breast. He was an attendant and favourite of the Emperor MUH WANG (BOKU O), and once passing near the monarch's couch he touched inadvertently a cushion with his foot. Some rival reported the fact to the Emperor, and obtained the exile of Keuh Tsze, but Muh Wang, before sending him away, taught him *a sentence of Buddha* (sic, in 940 B.C.!!), ensuring safety and longevity. Keuh Tsze went away to a valley where chrysanthemums grew in profusion, and from morning till night painted on their petals the sacred characters for fear of forgetting them. The dew washing them away became the elixir of everlasting youth: *Furo Fushi no Kusuri*.

Kikujido is usually shown painting on the chrysanthemum the magic words, and is included amongst the Sennins.

458. KIKWAHAKU 刑和璞 (with a dwarf) lived in the Mounts Shyunan, where many disciples sought his tuition. One day he warned one of his disciples to have dinner ready for a stranger who would arrive on a subsequent day, and forbade him to observe them through cracks in the walls. The stranger came; he was five feet high, of which the head occupied half; he was three feet wide at the waist; he wore a red robe and stroked his long beard, bursting the while with great laughter. He had a sceptre, and when his lips opened his mouth seemed to reach his ears. He was jocular, but his language was not human.\* See FUKUROKUJU.

459. KILILI 綺里季 (see also KA-Kwo Ko). One of the four "recluse grey heads," who retired to the fastness of the Shang mountains under She Wang Ti, but were taken as councillors by the Empress Lu, widow and successor of Kan no Koso.

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\* This article is a literal translation from a manuscript work on Chinese Sages and Sennins in Mr. P. M. Saltarel's colleceion. The same subject appears in *Ehon Shaho Bukuro* (ix., 20), where the name is given as 邪々和璞 YAWABOKU in the drawing, and けいくまわく KIKWABOKU in the text. The Dwarf is called 上帝 SHOTEI and the disciple 崔曙 SAISHO.

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460. KILIN. The Chinese unicorn. See KIRIN.

461. KIMON 鬼門, or DEMON GATE. A gate placed in gardens on the north side, and through which the spirits of evil are supposed to pass. A Shinto shrine is erected in front of that gate. Compare this custom with its Chinese prototype: the wall erected in front of houses to keep the evil spirits from coming in.

462. KINKO 琴高 (KINKAO). Sennin shown on a fish, or even several fishes. His usual presentment is in the shape of a smiling old man, bearded, and with a small Chinese cap, mounted astride a large winged carp (*Koi*); sometimes ascending a waterfall.

KINKO was a Chinese recluse of Cho, said to be skilled on the lute, and who strolled about in Takugun practising the incantation of the sage, KENHYO. He lived near a stream called Takusui, and spent the best part of his long span of life (two centuries) in painting fishes. One day as he bathed, the King of the fishes came to him and said that he would like to lead him through the river world for a short period; he agreed, and informed his disciples that he would be away for a few days under the water and then return. After a month he came back for a little while, on the back of a carp, the event being witnessed by more than 10,000 people and by his disciples, who had awaited him on the banks, spending the time in purifications. After enjoining his disciples never to kill any fishes, he dived in the river and disappeared for ever.

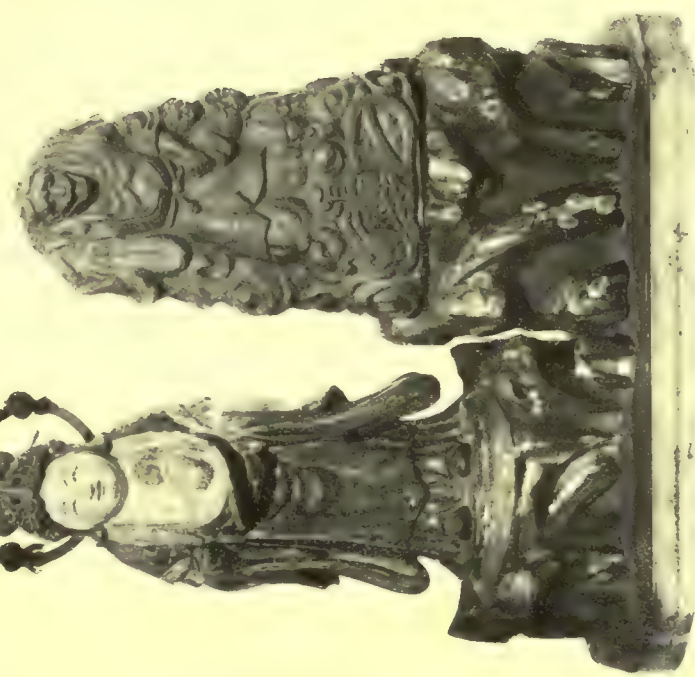
463. KINRYO 金龍. "Golden Dragon." Chinese name given to the reflection of the moonlight on the waters when it presents a wavy appearance of motion.

464. KINTARO 金太郎. The golden boy; also named SAKATA SHUMÉ 坂田主馬, GORO 五郎, No KINTOKI 金時. The child of the forest, found, according to some, by the wife of Sakata no Tokiyuki in a dismal corner of the Ashigara Mountains, while another version has it that the boy, son of the rōnin Kurando, was lost in the mountains by his mother, Yaegiri, and picked up by the mountain nurse, the YAMA UBA, who adopted

KINTARO (H.I.B.)  
KIYOHIME (G.V.)



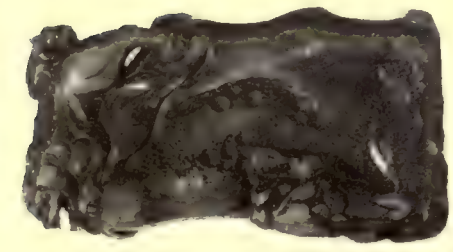
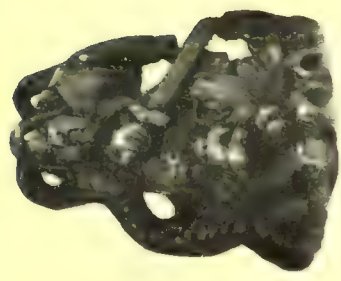
KAN NO KOSO (H.E.R.)  
KISHIMOJIN (S.S.)



KINKO (H.S.T.)



KARASHISHI (M.F.)  
KIKUJIDO (U.S.M.)







## LEGEND IN JAPANESE ART.

him and named him KAIDOMARU 怪童丸. This latter version is generally adopted. Kintaro grew to an enormous strength, wrestling in the mountain with all the beasts and goblins, including the monkey, the stag, the bear, and the Tengu, and he is frequently represented fighting one or other of the last two. His usual companions are the deer, the hare, and the mischievous "red back," the monkey. His weapon is an enormous axe, and on children's kites he is often depicted carrying it.

One of his celebrated feats was the uprooting of a huge tree, with which he made a bridge over a foaming torrent for himself, his three followers, and the female bear once when they had been surprised by a storm on their way home. One day, when YORIMITSU (Raiko) was in need of a squire, he noticed a curious cloud over a mountain, and sent his retainer, Watanabe no Tsuna, (some versions say Sadamitsu), to investigate and report. The warrior found in a hut the Yama Uba with Kintaro, who, the witch said, was longing to become a warrior. The strong boy was brought to Raiko, who attached him to his person, and thereafter let him share his exploits against the goblins, ogres, etc., which appear to have been very numerous around Kyoto in the eleventh century. See RAIKO; see the Quest of the SHUTENDOJI.

In some cases the young Kintaro could be easily confused with another strong child, Momotaro (q.v.), the little peachling.

Under the name Kimbei, he is the hero of the drama *Kimbei Kashima Maeri*.

465. KIOSHI 姜詩. The Chinese paragon of filial virtue, KIANG SHE, who with his wife, CHOSHI (CHANG SE), supported his old mother. The old lady was rather fond of the water of a certain lake and also of raw fish, and for many years the couple used to go a long distance to procure her the water and the food of her choice, praying that they might long have the strength to do so. One day the Gods took pity upon them, and as a reward for their piety caused a spring to suddenly burst in their garden, and every day two carps came to the surface to be captured.

466. KIOSHIGA 姜子牙, or TAIKOBŌ (太公望). The Chinese sage,

## LEGEND IN JAPANESE ART.

KIANG TSZE YA, also called Kiang Lu Shang, who, according to legend, lived in the XIIth century, and with whom storytellers have been very busy. He is reputed to have been one of the advisers of the Emperor, Si PEH, who once was told by a wizard, as he set out for a hunt, that he would bring back neither boar nor deer but a virtuous councillor. He met Kioshiga seated on the bank of a river, fishing with a straight pin and no bait, and understood from him that he was awaiting to catch a big fish, that many fishes had already fastened themselves to his implement, though he was not anxious to catch them but to be alone, thinking of scientific matters far from his wife, who thought him a fool and abominably reviled him. The Emperor took him away with him, and after he had served some twenty years at court the sage returned loaded with honours to his native province. On his way home he met two outcasts, who prostrated themselves before him and begged for his forgiveness. On inquiry he found that they were his wife and her husband, as the woman, after deserting him whilst he was fishing, had married a scavenger and fallen to the deepest depravation. He called for a cup full of water, and throwing it to the ground, said: "It is no more possible for man and wife to be reunited after such a separation than for the water spilt on this road to be replaced in this broken cup." Then he departed on his way, and died a few years later at the age of ninety, in 1120. His past wife and her mate hanged themselves to a tree by the roadside (compare Shubaishin).

The story varies somewhat; he is also said to have been a subject of CHU O (CHOW WANG), and to have emigrated to Hankei, in the dominions of BUN-ō (WEN WANG), to escape the tyranny of his previous King. BUN-ō gave him his name of *Tai Kung Mang* (Taikobo), meaning grandfather's expectation, and made him governor of Sei.

He is usually shown with a fan, leaning on a writing-table or upon a jar, but more often fishing with his straight pin. Compare KEISHI SAJI, KENSHI.

467. KIOYU 許由, or KIYŌYU. The legendary Chinese sage, HŪ YEO, adviser of the Emperor YAO in the semi-mythological ages of China, circa



## LEGEND IN JAPANESE ART.

2360 B.C. When his master suggested abdicating in his favour he ran to the nearest waterfall to wash his ears from the defilement they had incurred by listening to such a temptation. His companion, SOFU (CH'AO FU), on hearing the reason of Kioyu's hurried ablutions, felt compelled to go one better, and washed his ears and eyes of the taint of ambition which was spreading upon him; further, noticing his ox drinking from the brook below the waterfall, he rushed to lead the animal away from the contaminated water. This story of extreme virtue is often illustrated.

Another story of Kioyo is to the effect that some charitable person saw him drink water from the palm of his hand, and gave him a shell, but the recluse simply strung it up to a neighbouring tree, until he noticed that the wind caused the shell to vibrate in a pleasant way, when he broke it, as even that rude music reminded him of the outside world (*Shaho Bukuro*).

468. KIRI 桐紋, or KIRIMON. Imperial badge formed of three leaves and racemes of flowers of the *Pawlonia Imperialis*, the central one having seven buds and the two outers five; but the court "mon" differs from the Emperor's own crest by having five and three flowers respectively on the upright racemes. It was used by Hideyoshi.

469. KIRIN 麒麟. The mythical Chinese monster, K'ILIN, combining the male animal, K'I, and the female, LIN, into a compound name. Its body is that of a deer, its legs and hoofs like those of a horse, its head like a horse or a dragon, its tail like an ox or a lion. It has one horn on its head, the end of which is fleshy; its colour is yellow. The *Li Ki* book makes the monster twelve Chinese feet high, and of five colours. Some representations endow it with scales, but it is more usually hairy; in fact, it is the chief of the three hundred and sixty hairy creatures. This mythical monster is a paragon of virtue, filial and otherwise, treading so lightly as to produce no sound, nor hurting anything living, so just that it was appealed to in difficult cases by the Emperor Kao Yu, living alone, and appearing only under wise rulers as a lucky omen. It appeared to the mother of Confucius and to Confucius himself.

The Kirin is fairly often met with in Japanese art. In its squatting

## LEGEND IN JAPANESE ART.

position it has served as a model for *netsuké*, with the horn resting on the back and the body shown with scales, or with protuberances, perhaps intended to make it appear like a piebald horse, and often surrounded with flames. Its horn and flames are sometimes added to the *Karashishis*.

It is interesting to note that the writer Picard, of the XIIIth century, describes a race of men with a horn on the forehead, who live in the deserts of India and fight Sagittarii. This tradition may be based upon the lost *Maha prajna paramita sastra*, the Chinese translation of which (*Ta chi tu lun*) says that a creature with a human face and body, but with the feet of a stag and a horn on the forehead, was born from the intercourse of a hermit and a doe, but received from its father remarkable magic powers. One wet day the creature slipped and broke a water jar; in its anger it commanded the Gods to stop all rain for ever, and the land suffered greatly from the drought. But the King of Benares promised half his kingdom to whoever would cause the unicorn to lose its magic power over the elements. A courtesan attempted the task, and succeeded in tempting the creature, who succumbed to her charms, and the rain fell. The courtesan then mounted upon the back of the unicorn and went back to Benares. This story is also said to be the origin of the legend of Ikkaku Sennin (q.v.), upon which is based a Nō performance, translated into German by Müller.

The fall of Ikkaku Sennin is in accordance with the usual Aryan myth of the unicorn, which in the classical and mediæval mythology is emblematic of chastity. In fact, the symbolical meaning has been taken by Robert Brown in *The Unicorn* (1881) as a proof that the unicorn is an emblem of the moon.

Several varieties of *Kilins* without horn, or with one or more horns, are met with in Chinese art, and as the Japanese artists have freely drawn from such sources, it may be well to summarise the characters of a few from Mr. Deshayes' lecture, delivered at the Musée Guimet in April, 1902.

The LUNG MA (dragon horse), *Riu ma*, resembles a horse and is hornless; round spots in regular sequence are found on its back.

The HIAI-CHI is the Japanese *Kaitshi*. It is figured with a head akin



KUDAN (TAKUJIU) *(W.L.B.)*

SUISEI *(W.L.B.)*

HAKUTAKU *(W.L.B.)*

CONFUCIUS ON KIRIN *(W.L.B.)*

KIRIN STANDING *(A.B.)*

SINIU *(W.L.B.)*

UNICORNS OF VARIOUS TYPES *(FROM BOOKS)*

HAKUTAKU *(A.)*

KIRIN *(W.L.B.)*





## LEGEND IN JAPANESE ART.

to that of a dragon, a single horn, a bushy tail, even with the curly mane, tail, and locks of a Shishi.

The KIOTOAN (Japanese, *Kakutan*) is figured in the *Hsai Tsing Ku Kien*, chapter 38, p. 34. It is more akin to the tiger in shape, although Morrisson describes it as a creature with the shape of a pig and a single horn.

The TIEN LUH (*Tenroku*) has the head of a goat, with one or two horns; the PIH TSIEH (*Hakutaku*) has an elongated Shishi head, sometimes with two horns, bushy tail, strong forepaws with claws, and flames surrounding its body. This creature could talk, and appeared to Huang Ti. It is also called *Kaichi* (one horn Shishi) and *Shinyo* (God's goat) in the *Kumozui, Taisei*, which says that it devours all that is evil.

The PIH SIE is described by Hirth in the *T'oung Pao* (1895), and its pictures vary somewhat, the head taking intermediate shapes between the goat and the shishi.

The LIU, or *Liu mi* horned ass, is illustrated with a tiger's head in the *Kuyutoupu*, and in the usual way in Gould's *Mythical Monsters*.

The POH, is a horned horse credited with enough strength to kill and devour tigers; the HOANSU affects practically the same shape.

The TOUNGTOUNG is a unicorn goat; the KUTIAO, a horned leopard; the SI appears to be a cow with single horn; the SI NIU is long necked, but hardly enough to be a giraffe: it has only one horn and is surrounded with flames. The SZE is the Indian or Malay rhinoceros. The CHUI SI (Japanese, *Suisai*) is the rhinoceros "living in rivers"; it has often two horns, and sometimes three; it is embellished by some artists with a carapace like a tortoise. The LUH appears to be a deer pure and simple. Gould gives also the TOOJOSHEN, from stone figures of the Ming tombs.

470. KISEGAWA KAMEGIKU 木瀬川 龜菊. The Joro who led the Soga brothers to the tent of their father's murderer, Kudo Saemom. See SOGA.

471. KISHIDJO TENNO 吉祥天 (probably an adaptation of LAKSHMI or SRI DEVI). She is depicted with a very beautiful face, erect, with one red arm and a white one, holding in her left hand the sacred gem or

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scattering gems about. She is the Goddess of Luck, and in the Japanese Pantheon the sister of BISHAMON.

KISHIJOTEN in some works take the place of Fukurokujiu amongst the Seven Gods. She is also called Kudoku Niyo, or Tai Kudoku ten. Sri Devi is one of the titles of Mahesvara (Siva), said by the *Sogenjigo* to be a son of Takchaka (King of the Naga) and of Haritei (Kwei tzu mu, or Kishimojin).

472. KISHIMOJIN 鬼子母神, or KARITEI BO. Sanskrit, HARITI or DAITJA MATRI; Chinese, KUEI TSZE MU CHIN. She is represented as a comely woman holding a naked baby on her left arm, the right hand grasping a pomegranate, a peach, or a lotus blossom, the first "fruit of happiness" (*jakuro*, or Sanskrit, *Siphrala*) being the most usually depicted, and, according to legend, because Buddha, to stop her cannibalism, gave her pomegranates to eat, their flavour being reputed similar to that of young human flesh. KISHIMOJIN was a cannibal woman, mother of a thousand children, the youngest of which, BINGARA, was converted by Buddha, who afterwards converted the mother. She became a *Rakchasi* in Hades, and was condemned to give birth to five hundred children in extenuation of her bad deeds, and she is accordingly often called the Mother of the Demons. According to another version she was sent to Hades and re-born in the shape of a ghoulish to give birth to five hundred devils, of which she was to eat one a day, because she had once sworn to devour all the children living in the town of Rajagriha. She was converted during her second existence. In Japan she is the deity of women in childbirth, prayed to for offsprings, but she is also honoured as protector of the Buddhist world and of children in particular. She is also called Kishimojin the Maternal in the Nichiren's Sect.

473. KITSUNE 狐. See Fox.

474. KITZUKI 杆築. Temple (OHYOASHIRO) of Daikoku, which was rebuilt in the third year of Tennin (1111.) from a tree trunk two hundred and fifty feet long, found stranded on the coast of Minayoshita, and in which



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was a god in the form of a dragon. See Hearn's *Unfamiliar Japan*, Vol. 1, p. 193-5.

475. KIYOHIME 清姫 was the daughter of an innkeeper at Masago, at whose house the holy monk ANCHIN, of the monastery of DOJOJI 道成寺, used to stay when on the pilgrimage of Kumano. The monk was wont to pet the child, and gave her a rosary and some charms, never thinking that her childish affection would one day develop into fiery love. But the maiden's immodest advances soon became the bane of his life, getting more and more pressing till the monk's refusals changed this girl's passion into the deepest wrath. She begged the help of the infernal deities against him; she performed the *Ushi Toki mairi*, or envoûtement at the hour of the ox, all to no avail. The *Namu Amida Butsu* of the priest preserved him from evil, but not from the importune visit of the incensed woman, who pursued him right into the temple, when to try and escape her Anchin hid himself under the great bell, ten feet high and in weight more than a hundred men could move. Kiyohime, as she approached the bell, lashed herself into a fury, and as she nearly touched it the superstructure of the bell suddenly gave way, and the bell fell with a dull sound over the monk, imprisoning him. At the same moment the figure of Kiyohime began to change, her face grew like the witch mask of *Hannya*, her body became covered with scales, her legs joined and grew into a dragon's tail, and she wrapped herself around the bell, striking it with the T-shaped stick, and emitting flames from all parts of her body. Her blows rained upon the bell till it got red hot and finally melted, Kiyohime falling in the molten mass, from which was heard in a whisper the last *Namu Amida Butsu* of Anchin, whilst the horrified monks unremittingly prayed around the scene. From the *débris* only a handful of white ash could be found, remains of the body of the monk. Of Kiyohime there was no trace. She is also said to have changed herself into a dragon on crossing the Hitakari gawa before reaching the temple.

This legend has given rise to the Nō play or dance called *Do-jo-ji*. A versified account of the story can be found in Hearn's *Kotto*.

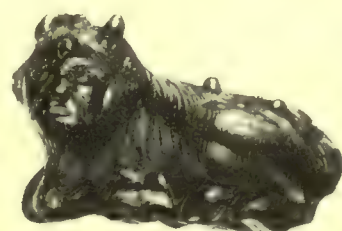
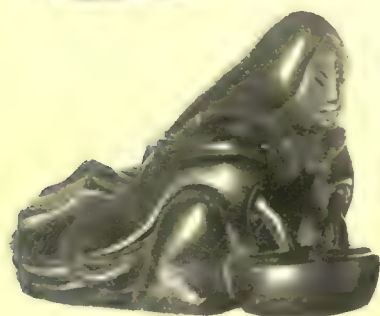
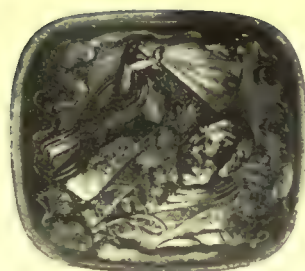
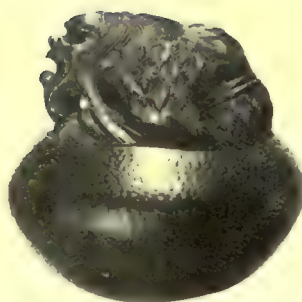
## LEGEND IN JAPANESE ART.

As a subject for *netsuké* and okimono, the story of Anchin affords the carver a theme for skilled treatment which is fairly often met with, Kiyohime coiled on the ball, or partly so, sometimes in the same material as the bell itself, but often in a different one, taking the most fantastic and weird shapes. The Kiyohime of the Nō dance is pretty before the event; *netsuké* masks are met with in which the graceful face on one side and the horned *Hannya* on the other. A curious Kiyohime is even found, in the shape of an octopus, dressed in a kimono and holding a bell in its tentacles, or as an imp on a bell-shaped inverted lotus leaf.

476. KIYOKU SUI NO EN 曲水の宴. The picnic on the winding stream. This is a Chinese recreation for literati, who take seats on the banks of a very winding river and make poems. From the higher part of the river wine cups are set floating upon the waters, and picked up by the players with the exception of those who could not compose a poem. These could not take any cup until one stopped at their feet naturally. This curious proceeding took place regularly every year in the gardens of the Chinese court on the third day of the third month. See GAMES.

477. KIYOMASA 清正 (KATO 加藤). One of the celebrated generals of the sixteenth century, usually shown bearded and on horseback. Under the rule of Hideyoshi he directed the Korean war (1592-8) with such impetuosity as to earn for himself the surname of devil warrior (*Kisho Kwan*) from the enemy. He became one of IEYASU's chief adherents at the death of Hideyoshi, at which time he was master of the whole province of Higo; but the shōgun had no liking for ambitious captains, and he is credited with having encompassed the death of Kiyomasa, in 1614, by causing one of his retainers to poison him at a tea ceremony least he might join hands with his rival, Hideyori. There is a fine equestrian statue of Kato Kiyomasa in the South Kensington Museum.

Kato Kiyomasa is said to have had a helmet three feet high. He carried on his back a banner with the invocation, *Namu mio ho rengo kyo*, of the Nichiren sect, who have honoured him with the name SEI SHOKO, and have dedicated two temples in Kumamoto to his memory.



KIVOMORI (B.M.)

KOAN (O.C.R.)

SUZU ARAI KOMACHI (H.S.T.)

SOTABA KOMACHI (A.)

KIRIN (A.)

KOKO (B.M.)

KUMASAKA (A.)

DOJOJI (A.)

KIVOMORI (B.M.)

KOAN (H.L.B.)

KUDAN (H.L.B.)

KUDAN (M.E.)





## LEGEND IN JAPANESE ART.

His crest (*mon*) is a large circle with the centre cut out, and easily recognisable.

Kato Kiyomasa is sometimes shown killing a tiger with a spear (Kiyomasa no Toragari). Kato Kiyomasa had a small monkey, and one day he was greatly amused, on entering a room, to find it with a book in its hand, apparently imitating its master.

478. KIYOMI HARA NO TENNO 淨見原の天皇 played the harp in Yoshino with such skill that the angels came down from Heaven to listen to him, and danced in the courtyard of his palace five times, turning up and down their sleeves.

From this legend are derived the dances of the fifth of May.

479. KIYOMORI 清盛 (TAIRA 平) was, according to popular tradition, the son of a concubine of the Emperor Shirakawa Tenno, who gave her to Taira TADAMORI. He became governor of IGA, under the name *Iga no Kami*, supported the Shirakawa in the Hogen war, and being victorious became all-powerful at court. He fought and defeated the Minamoto, sent YORITOMO to exile, took as a mistress YOSHITOMO's wife, the TOKIWA GOZEN, whose three sons, Imawaka, Otowaka, and Ushiwaka, he sent to a monastery, his clemency being requested by his stepmother, Iké-no-Zenni.

Elevated to the dignity of *Dajo Daijin* in 1167, he distributed the important places in the government to his relatives, and became the real master of Japan. According to legend, he desired a certain temple to be completed on a certain day, but although the number of artisans engaged on the task was immense the sun began to set on the horizon before the last touch was put to the work. The imperious minister climbed to the top of the roof, and with his fan kept beckoning back the sun until the work was completed. To this rash enterprise is ascribed the terrible burning fever (*Hi no Yamai*) which seized him in 1168 (and of which he died in 1181). He then took the robe of a monk, shaved his head, and adopted the name Jōkai, but without altering his dissolute life. To go more easily to the shrine of Itsukushima, he caused a canal to be made in Kure, but

## LEGEND IN JAPANESE ART.

neither his devotions nor the exertions of troops of servants continuously filling his bath with the iced water from Mount Hiyeizan, or fanning his half-naked body, could allay the tortures which the fever inflicted on his wasted frame. Having married his own daughter, TOKOKU, to the then Emperor, TAKAKURA TENNO, he obtained from the latter his abdication in 1180, in favour of the offspring of this union, the child Antoku.

During the same year the Yamabushis of Mount Hiyeizan became boisterous, and, relying on the help of Yoritomo, entered into open revolt. Kiyomori decided to reduce them, and sent a force against them, which found the Yamabushis' skill as warriors greatly above their piety as monks. One of the monks defended the Ujigawa bridge alone, against three hundred horsemen of the general KIYOTADA, and returned to his monastery after receiving no less than seventy-two wounds.

The famous Benkei was amongst the Yamabushis. But all this resistance was of little avail; the Hiyeizan was stormed and its temples burnt. After his retreat to the palace of Fukuhara, in Settsu, in 1181, Kiyomori was beset by the idea that the ghosts of the Genji haunted the place. Once he saw his garden filled by numberless skulls, jumping about like grasshoppers, which suddenly coalesced into a hillock a hundred and fifty feet in height, with a ghostly warrior, dressed like Yoshitomo, standing on the top of it (*Zoho Ehon Issaoshi gusa*, Vol. V., and also Hokusai's print).

KIYOMORI died in 1180, his last request being that the head of the exile, YORITOMO, should be laid upon his grave. But Yoritomo was not caught, and, indeed, he was to take a full revenge in 1185, when the whole Taira family was destroyed at the battle of Dan no Ura, the widow of KIYOMORI, the NII NO AMA, jumping into the sea with her grandson, ANTOKU, rather than fall into the hands of the victorious Minamoto, Yoritomo and Yoshitsune.

KIYOMORI is usually shown corpulent, with hard-set face, small bristling moustache, shaven head, thin lips and high forehead, and clad in the robes of a monk. Mr. Bertin, in *Les grandes guerres civiles du Japon*, gives a fine reproduction of the painting in the Bibliotheque Nationale of Paris, showing the servants of Kiyomori fanning him during his illness.





ABE NO NAKAMARO  
(By courtesy of Messrs. Yamada)



## LEGEND IN JAPANESE ART.

480. KIYOTAKA 清高. A presumptuous courtier of Go DAIGO TENNO, who, knowing the Emperor's secret opposition to the advice given him in 1336 by Kusunoki Masashige to abandon Kyoto for the Hiyeizan, strongly opposed Kusunoki's proposal. Masashige accused him and the "curtain government" of being the worst enemies of the Emperor, and subsequent events fully justified his opinion. After the disaster of Minato gawa, when Go Daigo and his court fled to Yoshino, Kiyotaka was ordered to commit *seppuku*. His ghost haunted the palace gardens, heaping curses on the imperial family and its advisers, until the princess, IGA-NO-TSUBONE, carrying a lantern filled with fireflies, went to argue with the *yurei*; she convinced him of his wrong and obliged him to cease his nocturnal visits.

481. KIZABURO. See KICHIBEI.

482. KO-AN 黃安. The Chinese rishi, HWAN NGAN, usually represented naked or semi-naked and riding on a horned tortoise. He is identical with LU NGAO or ROKO, of Hokusai's *Mangwa*. The Taoist books say: "KOAN was ten thousand years old, but childish in his appearance. His body was covered with red hair, and he rarely wore any clothes. He used to ride upon a sacred tortoise three feet long."

483. KO AWASE 香合せ. The perfume game.

484. KOBITO 小人. Pigmy figures in Hokusai's *Mangwa*, Vol. 3, p. 67. They lived in Yezo before the Ainu, who call them Koropokguru.

485. KOBODAISHI 弘法大師. Title conferred in 921 by DAIGO TENNO upon the Buddhist priest, KUKAI (774-834), wizard and calligraphist, to whom is attributed the invention of the *Hira-gana* alphabet of forty-seven sounds and the disposition of these syllables into the *Iroha* poetry. Born at Biyobu-ga Ura, near Kōpira, in 774, he became a monk when only nineteen years old. He went to China in 804, and came back to preach Buddhism, founding the Shingon sect and various temples. Many stories are told of his calligraphic talent. Having once painted some characters on the name board (*Gaku*) of a palace gate, he noticed on coming down that he had forgotten one dot, but, throwing up his brush, he finished the



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character accurately without climbing up again. On another occasion he painted with five brushes, one in each hand and foot and one in his mouth, according to caricatures, and this performance brought him the nickname of *Go hitsu Osho* (the priest with the five brushes). Once, in 806, in a discussion with the Emperor Saga, he propounded the theory that one can attain Buddhahood while in the flesh, and on the Emperor dissenting from him, he at once gave him visual proof thereof by transforming himself into the appearance of the Buddha Maha Vairocana. (For his praying-for-rain sword, see AMAKURIKARA-KEN.) He once made the pilgrimage of the eighty-eight places in Shikoku, or *Hachi ju hakka sho Mairi*, wearing straw sandals (*waraji*), and to these days the pilgrims who undertake this lengthy journey carry small *waraji* suspended to their neck in memory of Kobodaishi.

Kukai is also credited with a sculptor's ability, which only his magic powers could have insured. He is said to have carved unaided, and in one single night, twenty-two out of the twenty-five Bosatsu in the hard rock near Ashinoyu (though Murray's *Guide* dates it 1293), near the tomb of the Soga brothers, and, further along the same road, also in one night, a huge Jizo Bosatsu. An image of himself which he had carved while in China, and thrown into the sea with a prayer that it might be cast on some shore the inhabitants of which were in need of Buddhist teachings, was found in the twelfth century by a pious Buddhist of Kawasaki, and enshrined in the Yaku joke Daishi do.

Kobodaishi is also said to have thrown his brush at a black rock in the pool of Kammanga fuchi, near Nikko, and the brush wrote the sacred characters, HAMMAN. His specimens of calligraphy and drawing were considered highly valuable relics, and, like the relics of Western saints, number so many as to cause wonderment at the phenomenal activity of their author. Many stories are told of Kukai in Hearn's works and in the *Guides to Japan*.

486. KOBU. See Moso.

487. KODAMA KURA NO JŌ 兒玉内藏 丞 was a leader of the seamen of Mori. After the battle of Ishiyama with Nobunaga, he camped

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on the beach of Takasago, and ordered his men to cut down a certain tree. They resisted, and he compelled them to obey his order, but at the first stroke of the axe against the tree trunk smoke issued from the cut. Kodama then desisted. This *esprit fort* was a good soldier, but irreverent when dealing with the Buddhist faith. One day, in the lake of Awa, when returning from Ishiyama, his ship was heeling over frightfully amongst the whirlpools, and he feared death. He then remembered a Buddhist charm given him by a friend, and offered to it a hurried prayer; the hurricane abated and he returned to land, thereafter to become very religious. Before he died he had a dream in which the whole of the Buddhist Pantheon appeared to him.

488. KODOKWA 候道華. On top of a pine, looking at a crane, is one of the Taoist worthies. It is written of him: "Kodokwa used to climb in dangerous places and stand on steep rocks as if he were on level ground, fearlessly, like a lunatic. Later in his life he got a mysterious medicine named *Tan*, and climbed upon the top of a pine, whence he soared in the sky with a crane. This verily took place in the fifth year of Taichyu, in the reign of Senso, of To."

489. KOGEN 孔元 was an old Chinese sage, 170 years of age. One day he was invited to drink wine, and did so like a dog, head foremost, and supporting his body with his cane. He is sometimes confused with Koko.

490. KOGŌ NO TSUBONE 小督局. Inimitable musician, favourite of the Emperor Go SHIRAKAWA (XIIth century), but hated by the Empress Hatsu, who, by her intrigues, succeeded in compelling her to fly from the palace. For three years the Emperor caused her to be sought for all over Japan without being able to discover her retreat. At last a courtier, the poet NAKAKIMI, also celebrated as a musician, who had boasted that he could recognise her playing amongst ten thousand hidden performers, was sent to find her. He located the favourite in the village of Saga, near Kyoto, where he heard her playing the Koto in a closed house. See NAKAKIMI (*Shaho Bukuro*).

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491. KOHAKU 江革. The Chinese paragon, KIANG KEH, scholar and official of the fifth century, whose claim to celebrity consists in having once rescued his mother from a band of brigands by carrying her for a long distance on his back.

KŌHAKU SENNIN 控鶴仙人, was wont to visit Mount Bui, accompanied by a crane, and there to read fairy books. He is usually shown with a book and a yellow crane. His Chinese name is HWANG PEH.

492. KOJIMA TAKANORI 兒島高德. Noble of the fourteenth century, whose popular title is BINGO NO SABURO (備後三郎). He is as a rule depicted standing near a cherry tree, on the trunk of which he writes the following verses, allusion to an episode of Chinese history:

“Ten Kosen wo munashiu suru nakaré  
Toki ni Hanrei naki ni shimo arazu.”

“O Heaven, do not destroy KOSEN whilst HANREI lives.”

When Go Daigo was exiled Kojima attempted to rescue him, but in vain. He then rode in advance of the deposed Emperor, by a different road, and stopped at an inn where Go Daigo was expected to stay, tore the bark off a cherry tree, wrote in Chinese characters upon the trunk the verses quoted above to assure the late monarch of his lasting fealty. This story was originally mentioned in the *Taiheki* only, and modern historians discredit it altogether. He entered into a plot against TAKAUJI, was discovered, and had to take refuge in the Shinano, where he died (circa 1350).

493. KOJIN 荒神. Shinto God of the Kitchen.

494. KOKEI 夾脛. Mythical human being with crooked legs. See FOREIGNERS.

495. KOKEN 扈謙. Sennin; is shown with a divination book.

496. KOKO 壺公. Sennin; the Chinese HU KUNG, the old man in the pot. Wizard and leach, who, according to legend, lived in China about the third century A.D., and who at night used to retire into a gourd-shaped pot, much to the bewilderment of his neighbours, who could not discover





KOJIMA (M.G.)  
KICHIJOTEN (Z.M.C.)

KOJIMA (M.G.)

KOMEI (A.)  
KOREMOCHI (M.G.)



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his whereabouts after sunset. One FEI CHANG FANG (HICHOBO) discovered the gourd hanging from a rafter and the old man in it, shrunk to a suitable size. He became the disciple of Koko and adopted his practice, hence the confusion which often arises between the two and with Mei Sō Gen (q.v.).

497. KŌKŌ 黃香, or BUNKIO. Celebrated Chinese paragon of filial virtue who, being left motherless when only seven years old, ministered to the wants of his father, fanning him during the summer nights and warming his father's couch with his own body in winter, before his parent retired.

498. KOKUSENYA 國性爺. Famous pirate of the seventeenth century. Son of a Chinese father, CHENG CHE LUNG, and a Japanese mother, and called by the Jesuits Coxinga. He seized upon the island of Formosa, and his daring acts, set forth in Chikamatsu's play, *Kokusenya Kassen* (1715), have raised him to the popularity of a gallows hero. A humorous presentment of him shows him as a small man leading away a tiger or a large elephant, or carrying it away. See synopsis of the *Kokusenya Kassen* in Aston's *Japanese Literature*.

499. KOMACHI 小町 (ONO NO 小野). Often spelt KOMATI by French writers. One of the SIX POETS (*Rokkasen*). She lived in the ninth century, and her name is almost synonymous with beauty, followed by disappointed love and the most appalling decrepitude. Nothing accurate is known as to her history, but legend has it that she was the daughter of DEWA NO KAMI YOSHIKANE, and that she was remarkably beautiful, given to great luxury and unduly proud whilst in the spring of life and the height of her glory. In 866, when the land was parched, the magic of her verses brought forth the rain which prayers had failed to obtain. On the occasion of a poetical competition at the Imperial palace her rival, OTOMONO KURONOSHI, accused her of having taken from the *Manyō Shū* a poem which she recited as her own composition, and in support of her allegation brought forth a copy of the book with the poem in it. Komachi called for some water, and, washing the book, the fresh ink disappeared, leaving the rest of the texts uninjured. Kuronoshi had listened to Komachi reciting the poem to herself, and had written it in the old book thinking to encompass the downfall of



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his rival. This is a scene of Komachi's life which is often depicted, and forms the theme of a Nō dance, the *Sōshiarai*. The poem reads:

Makanaku ni  
Nani wo tanetote  
Ukikusa no  
Nami no une une  
Oi shigeruran.

"You who have never been sown, from which seed did you grow *Ukikusa* (Algae), tossed by the waves; how did you germinate and live?"

She is sometimes represented as a court lady with a female attendant, and writing verses, but the fancy of the artists seem to have more specially run upon the later stages of her life, when toothless, her face furrowed with the deep lines and decrepitude of old age and poverty, clad in rags, her hair short, unkempt and matted, she was reduced to beg and starve by the roadside. An iron okimono in the British Museum and hosts of *netsukés*, depicting her squatting with her large dilapidated hat and a stick, vie with each other in the presentment of the aged poetess as a destitute hag. Old age and misery had overtaken her swiftly if one judges by her own poem:

Hana no iro wa  
Utsuri ni kerina,  
Itazura ni  
Wagami yo ni furu  
Naga me seshimani.

"The flowers have faded without my knowing it, while a long storm kept me indoors."

The various presentments of Komachi have been set into a numerical category, under the name *Nana Komachi*, the seven Komachi.

These seven forms are as follows:

*Sōshi arai Komachi*, washing the book (see above).

*Seki dera Komachi*, entering a temple.

*Kiyomidzu Komachi*, from the Kiyomidzu dera temple in Kyoto.

*Kaiyo Komachi*, visiting, with an attendant whilst still young.

*Ama koi Komachi*, praying for rain.

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Omu Komachi, or Parrot Komachi, because once, when old, she received from the courtier Yukiuye a poem sent her by the Emperor Yosei, and she sent it back to the monarch with only one character altered.

Sotoba Komachi, so called because she is depicted seated on a *sotoba* (wooden post set at the head of a grave, with the name of the dead written on it, pending the erection of a suitable monument). This last phase of her existence, when old, is said by some (amongst whom M. Bertin) to have been a self-inflicted penance, as the impossible tasks which she imposed on her lover, Fukakusa no Shosho, caused his death, and, seized with remorse she became a mendicant.

Komachi's remains are said to be buried in the Fudarakuji temple, at Ichihara, near Kyoto, but many other temples also claim that distinction.

500. KOMAN 小 萬 was, according to a romance, the widowed daughter of the peasant Kurosuke, living near lake Biwa, and to whom the Genji leader, TATEWAKI YOSHI KATA had entrusted his wife, AOI NO MAYE, and the white banner of his clan after his defeat. The two separated to escape the pursuit of the Heike, but Koman was surrounded, and the only resource left to her was to jump in the lake with her burden. She caught sight of some barges and swam to them to try and get across the lake, but found too late that they were owned by Munemori, the son of the Shōgun KIYOMORI, leader of the Heike. The warriors, knowing that she was carrying the Genji banner, attacked her fiercely, but her arm was cut, and it dropped to the bottom of the lake with the silk ensign, to be soon after joined by her dead body. Four days later her own little son, Tarokichi, fishing in the lake, brought back her arm with the hand tightly clenched on the banner, and took it to his grandfather, in whose hut the lady, AOI NO MAYE was awaiting confinement.

Kiyomori had heard of the escape of the lady, and sent two men, Kaneuji Seno and Sanemori Saito, to inquire into the sex of the child at the very moment of his birth: if a boy, he was to be killed, if a girl, she would escape with her life. Saito had been a Genji man, and his learning and ingenuity, coupled with the unexpected interference of Tarokichi, saved

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the Genji heir. The boy entered the room with the arm of his mother wrapped in a cloth, and handed it to Saito, saying: "This has just been born to the lady." Saito thereupon wondered upon the ways of the Deity, and quoted the classics, to the surprise and anger of Seno, who accused him of being party to a plot to deceive Kiyomori. Nothing daunted, Saito said: "It is written that in the days of old the consort of a King of Chu gave birth to a mass of iron, presumably because she was wont to use a rod of that metal to keep down the temperature of her bed in summer; and from that mass of iron the learned astrologers ordered the sword of KAN TSIANG MU YE (Kanshoba Kuya) to be made. Strange and unknown to men are the ways of the Gods; why, therefore, should not this woman give birth to an arm?" He was ready to back his learning with his sword, and succeeded in taking away Seno. The young boy who was thus saved lived to avenge his clan and drive the Taira from Kyoto, under the name of KISO YOSHINAKA (q.v.). See Takenobu's *Tales*.

501. KOMEI 孔明. The celebrated Chinese sage and general, CHU-KO LIANG 諸葛亮, said to have been eight feet high. He was so famous for his wisdom that the Emperor Gentoku (Liu Pei) went himself in the middle of winter to find him in the fastnesses of the mountains to ask him to become his councillor. When he arrived he found the hermit in a hut of reeds, deeply engrossed in reading, and he waited six hours without saying a word for fear of disturbing him. Even then Komei could but with difficulty be persuaded to accept the Emperor's offer. He became, however, a clever generalissimo of the troops of Gentoku and of his son. He went as far as the Yunnan to subdue the rebel tribes of the south, and later attempted to conquer Wei. He was then opposed by SZE-MA-I, who steadily refused to engage in battle till Komei, who was then old, sent him the headdress of a court lady with the intimation that such a headgear befitted such a cautious warrior.

Komei is usually shown with the Three Heroes of Han.

Amongst other stories it is related that he stopped the sacrifices made of forty-nine human victims to dissipate the fogs of the river Lu Shui, in



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Pegu, and instituted instead the use of clay figures. He is credited with the invention of mechanically propelled figures, the attack in eight lines in battle, the stratagem of the empty city when the walls were deserted and the gates left open, a man sweeping outside the walls and Chu Ko liang playing the guitar within the gate, to mislead the army of the enemy, Tsao Tsao, as to his whereabouts.\* It is also said that during the war between Wu and Wei he used magic to alter the wind on the twenty-first day of the eleventh month from N.W. to S.E., which suited his plans better, and since then the wind is always south-east on that day.

In A.D. 234, seeing his star declining, he resorted to magic to try and delay his impending death by lighting forty-nine candles to burn for seven days on a heap of rice. But Wei Yen came to inform him of the defeat of the enemy, and in his eagerness to meet him Komei kicked the candles, fell, and died, at the age of fifty-three. Before expiring he ordered that seven grains of rice should be put in his mouth so that his body might keep unchanged for ever, and to sew in his sleeves two live pigeons, then to lay his corpse on the battlefield. The enemy were afraid when they saw his sleeves moving, and they flew, giving his successor time to retreat to a more favourable position.

He had no confidence in Wei because he had high cheek-bones, and he instructed his lieutenant Matei to kill Wei so as to prevent him from turning rebel.

502. KOMPIRA 金比羅. The Indian divinity, Kumpira, one thousand feet long, with a thousand heads and as many arms, personified in India by the crocodile, and having for attribute in the Japanese Pantheon the tortoise. It is also identified with the Shinto God KOTOHIRA, or even with Susano-o-no Mikoto, or with Kanayama Hiko. Its name has been given to one of the twenty-eight constellations or followers of Kwannon.

Kompira is also the name of a temple in Shikoku, celebrated by its pilgrimages, to which as many as nine hundred thousand worshippers muster every year.

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\* This stratagem is sometimes attributed to CHOH (q.v.).

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Kompira, reduced in height to nine feet two inches, and with a terribly red face, plays the principal rôle as a demon-queller in the play, *Kompira Bon*, of Oka Seibei and Yonomiya Yajiro (Aston's *Japanese Literature*).

503. KONGARA DOJI 金伽羅童子. One of the attendants of the god of the cascades, FUDO MIO O (q.v.), shown as a weird male individual with an iron club. His companion is SEITAKA DOJI.

504. KONOHA TENGU 木の葉天狗. A Tengu dressed in leaves; he has a very long nose, and shows himself amongst people in the guise of a Yamabushi priest, with narrow clothes and the small characteristic cap.

505. KONSAI 金財, or SHOJO. One of the sons of Benten, shown with a balance for weighing money. Adaptation of BAICHADJYAGURU and transformation of YAKUSHI NYORAI.

506. KOREIDJIN 巨靈人. The Taoist Sennin, KU LING JIN, whose attendant is a white tiger (*Shaho Bukuro VII*).

507. KOREMOCHI 平維茂 (TAIRA NO, 883-953), also called Yogo no Shōgun, went one day to Taka-o-san (Toka Kushi Yama), in Shinano, to see the maple trees. He met there a party of young girls, and, as they were picnicing, not only did he accept their invitation to join them but he soon became intoxicated. He was awakened from his drunken slumber by a strange noise, and saw above him a huge oni coming to devour him, but he killed it with his sword. The Nō play of *Momijigari* (maple picnic) is based upon this legend (*Ehon Kojidan*).

508. KOREMORI 維盛 (TAIRA NO) was defeated by Yoritomo at the battle of the Fujikawa because he was frightened by the noise made overhead by a thousand ducks and geese, and in his fright forgot his knowledge of strategy.

509. KOSEI 香精. One of the sons of Benten. See HIKKEN.

510. KOSEISHI 廣成子 was a sage old man living in the time of the divine Emperor KEN-EN in a cave of Mount Koto. The Emperor Ko heard of him nineteen years after his accession to the throne, and went to



KOREIJIN (*A.*)  
KONGARA DOJI (*M.G.L.*)



KOSEKIKO (*J.N.C.*)  
KWANNON (*M.G.L.*)

KOHAKU (*B.M.*)





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consult him. He did so again three years later, when he found that the old man had turned round with his face to the south, he therefore advanced in front of him, bowing low and repeatedly, and asked his advice upon important points of dogma.

511. KOSEKIKO 黃石公. The legendary Chinese, HWANG SHE KUNG, whose shoe was reluctantly picked up by CHANG LIANG. See CHORIO.

The episode of Kosekiko on his mule, with the roll in his hand, whilst Chorio picks up the shoe under the bridge and tenders it to the old man, is treated by artists in a great variety of ways, Kosekiko is even jocularly shown riding on a huge fish and Chorio wading in the water (modern!!).

512. KOSE 巨勢. Family name of a series of celebrated painters. Amongst them, KOSE NO KANAOKA 金岡, who lived in the ninth century, is said to have painted a horse for the temple of Ninnaji, near Kyoto, which left its canvas to browse in the neighbouring fields, until one of the monks added a tether and a peg to the picture. Another of his horses was guilty of the same practice until its eyes were blurred in the kakemono. KOSE NO KANAOKA is sometimes shown under a tree, throwing away his brush in despair of doing justice to the landscape before him, on the slope of Fuji-shiro-saka, near Yuasa, in Kishiu. This has passed into a proverbial sentence meaning that something is so beautiful that even Kanaoka could not have painted it. His fourth descendant, KOSE NO HIROTAKE, had a presentiment of his coming death as he began a picture of the Buddhist hell. He died as he was putting the last stroke to his signature on the kakemono.

513. KOSENSEI. See GAMA SENNIN.

514. KOSHI 孔子, or MONSEN-O. The Chinese philosopher, K'UNG KIU, called in Europe CONFUCIUS, from the Latinised sound of his title, K'UNG FU-TSZE, of the fourth rank of nobility, which he had received in his lifetime. See CONFUCIUS.

A humorous presentment of KOSHI is fairly common in the group of the Three Sake Tasters, when he is shown in company with SHAKA and

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ROSHI (Lao tsze) drinking sake from a jar, the varied expression of the three faces conveying the meaning that the same doctrine can be appreciated in various ways.

Some of his works have become highly popular in Japan, where Confucianism, and especially the modified doctrines of Wang Yang Ming (Oyomei) were followed by the Samurai class. Amongst some of these works which were published with numerous illustrations and a running commentary giving examples drawn from history or legend, may be mentioned *Ehon wa Rongo* (Lun-yu); *Daigaku* (Ta-hiō). The *Ehon Chukio* and *Ehon Kokio* (Hiao King) both illustrated by Hokusai deals with filial piety and loyalty of retainers respectively.

514A. KOSHI 洪志 was a Taoist hermit of Mount Ko, and he used to go about upon a blue cow, and with a small basket in his hand.

515. KOSHI-DOSHI 交趾道士, Sennin, had a shuttlecock in the shape of a chanticleer. He used to keep it in his pillow so as to be awakened by the crowing of the magic bird. He also had a monkey no bigger than a bull frog, which was attached to a silk string and was allowed on the table to clear away the crumbs. He also possessed a small tortoise the size of a cash, which he kept in a small box.

516. KŌSHIN 猿田彦(庚申). God of the roads, to whom is sacred the *Enoki* tree. He is also called Saruta Hiko no Mikoto, and his attendants are the Three Mystic APES (q.v.), *Sambiki Saru*. KŌSHIN is sometimes represented with many arms; dolls are offered to his shrines in memento of departed folks. Lafcadio Hearn, in *Unfamiliar Japan* (I., p. 100), describes an old statue of Kōshin showing signs of Hindoo inspiration, in which the God is shown with three eyes opening vertically in the middle of the forehead, six arms holding respectively a monkey, a serpent, a wheel, a sword, a rosary and a sceptre; serpents are coiled around his wrists and ankles. At his feet is the head of the demon Amangako (*Utatesa*, sadness); three apes are carved on the pedestal, and one on the high tiara, in the shape of a mitre, placed on the God's head.



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The name Kōshin is applied to the "day of the monkey," the *Kano e Saru*, recurring every two months at the coincidence of the *Ka-no-e* term (seventh) of the decimal cycle with the ninth term, *Saru*, of the duodenary cycle, when festivities in honour of Saruta Hiko regularly take place; and offerings are set before the rough stone images of the three monkeys or of the God himself along the roads.

517. KOSHIN. Chinese female sage who lived in Tō, shown riding the back on of a huge bull frog, upon which she crossed the sea.

518. KOSHOHEI 黃初平. One of the Eight Sennins, the Chinese HWANG CH'U-P'ING, sometimes described as an incarnation of the rain priest, CH'IH SUNG TSZE 赤松子, who lived in the Kwenlun mountains at the court of the Fairy Queen Seiobo, after leaving the Chinese Emperor Shennung (SHINNO), whose daughter followed him later and became one of the Genii (Mayers' C.R.M.).

KOSHOHEI, when fifteen years old, led his herd of goats to the K'in Hwa mountains, and, having found a grotto, stayed there for forty years in meditation. His brother, Shoki, was a priest, and he vowed to find the missing shepherd. Once he walked near the mountain and he was told of the recluse by a sage named Zenju, and set out to find him. He recognised his brother, but expressed his astonishment at the absence of sheep or goats. Koshohai thereupon touched with his staff the white stones with which the ground was strewn, and as he touched them they became alive in the shape of goats.

This story is frequently illustrated, but Koshohai is usually shown alone, without his brother.

519. KOTAIRŌ 皇大姥 and her daughter lived on "yellow spirit," and could produce the rain and wind at will. They were beloved of the people of Shin, and travelled often on a cloud.

520. KOTEIKEN 黃庭堅, or SANKOKU 山谷. The Chinese HWANG T'IEH KIEN, celebrated as a poet and official, lived from 1045 to 1105, and

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although he attained a high official rank was so devoted to his mother that he washed her chamber vessels.

Hokusai pictures him emptying an urn over a balcony.

521. KOTEI 黃帝. The Yellow Emperor HWANG TI, also called 軒轅 HIEN YÜAN. He was the third of the five legendary rulers of China circa 2697 B.C., and is credited with over a century of life. See SHINANSHA.

522. KOTORO-KOTORO 子取ろ子取ろ. "Catching the child." A game of Chinese origin, in which a child agrees to act as father of the party, whilst another one becomes the *oni*. The "father" and his party form a single file, grasping one another's *obi*, and he swings the file so as to avoid the *oni* touching the last boy of the line. When this occurs he changes place with the *oni*, who then goes to the tail of the file.

523. KUBI-KUBI 頸々 (KUBI HIKI), or KUBIZURI. A game or trial of strength by neck pulling. The two players squat opposite one another, with an endless rope joining their necks, and pull in opposite directions. See the trial of strength between ASAHINA SABURO and the ONI.

524. KUDAN. Fabulous animal who always tells the truth. It is shown with the head of a man and the body of a bull, generally with three eyes on its flanks and horns on the back.\*

525. KUDARA KAWANARI 百濟河成, later called KUDARA NO ASOMI, was a Korean painter who attained the rank of *Harima no suke* at the courts of Nimmio and Montoku. Once one of his servants was lost, and he painted from memory a portrait which enabled the missing boy to be found. He wrangled with the architect, HIDA NO TAKOAMI, about the respective worth of their arts, and the architect invited him to decorate the walls of a pavilion which he had just built. Kudara accepted, but he could

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\* It is interesting to compare with the Kudan the three-legged ass with six eyes, nine mouths, one horn, and a white body, which, according to the *Bundahis*, stands in the middle of the sea (E. W. West, *Palhlavi texts, Bundahis XIX*). Its eyes are distributed equally in the usual position, on the top of the head and on the hump; its mouths are three in the head, three in the flank, and three on the hump. This animal is righteous, and eats spiritual food; it cleanses the ocean of all corruption. It is associated with a divinity named Tistâr, who had three forms: that of a man, a bull, and a horse. Can this curious type of unicorn have affected the appearance of the Kudan?

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not get inside as the walls were so contrived as to swing round like doors and put him out every time he touched them. As a revenge, he asked the architect to his house, and when at last Hida came he almost flew back at the unexpected sight of a putrid corpse stretched across the room. It was, however, merely as an exhibition of his host's skill painted on the sliding panels.

526. KUFUJIN 瞿夫人 was the wife of the paragon of filial virtue, OGENSEN, 黃元仙, who was a very poor man. She weaved cloth to support him, his mother and herself for ten years, after which she ascended to heaven in the form of a blue cloud. She is represented weaving. Compare TOYEI.

527. KUGANOSUKE 久賀之助 AND HINADARI 雛鳥. The heroes of a dramatic story which took place in the seventh century. Kuganosuke was the only son of the governor of Kii, Daihanji Kiyozumi, and the ex-page of the consort of the deposed Emperor Kogyoku. The minister, Iruka no Omi, who was practically master of Japan at the beginning of Kotoku's reign, suspected the father and his son of being secretly allied with Nakatomi no Kamatari, the founder of the Fujiwara family, and his own enemy. The same suspicion attached to another family, then in possession of the province of Yamato, the head of which was Sadataka, the mother of Hinadari. The two provinces are only separated by a small river, but there was an ancient feud between the two families. Iruka commanded the youth to come to court, thinking to wrest from him the knowledge of the hiding-place of the deposed Empress, and he sought to get also Hinadari sent to Kyoto to marry her. The two offsprings of the rival families, sooner than break their tryst, both committed suicide, the father acting as *Kaishakunin* (second) to his son. The two hillocks on either side of the river, where the two youths lived, are still called *Imoyama* and *Seyama*. The boy and girl were buried as man and wife. See Takenobu's *Tales*. The play based on this story is called *Imoseyama*.

528. KUKOKU 狗國. Mythical creatures with a dog's head on a man's body. They live in the dogs' country, *Inu no Kuni*. See FOREIGNERS.



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529. KUMAGAI NAOZANE 熊谷直實. Minamoto general who lived in the twelfth century. He is frequently depicted in the episode of the battle ICHI NO TANI (1184), where he killed Taira no ATSUMORI (q.v.). He is usually on horseback, with a fierce appearance, a quiver full of arrows, a black beard, a two-horned helmet, and a war fan in his hand.

The story of the episode is given in Griffis' *Mikado's Empire*, page 145 and seq., and another version under ATSUMORI. Bertin's theatrical version (*Guerres civiles du Japon*) is to the effect that Kumagai, when an officer at the court of Kyoto, had seduced one of the palace maids, Sagami, and that the FUJI NO TSUBONE secured the escape of both. His son, Kojiro, was born on the same day as Atsumori, the son of the Fuji no Tsubone. At Ichi no Tani he was separated from his son, and seeing a warrior who had a similar appearance wading in the water on horseback, he rushed after him, found that the man was an enemy, but very much like Kojiro. He began to inquire into the youth's story, and, recognising the son of the Fuji no Tsubone, would have let him go but for the taunt of his companion who had then come up to them. Atsumori gave him his flute. Filled with sorrow, Kumagai gave up his calling, shaved his head, and became a monk, under the name Renshōbō, in the temple Kurodani at Kyoto, where he died in 1208.

Amongst miracles attributed to him, it is related that once he borrowed some money on the security of ten *Namu Amida Butsu*. On repaying the loan he demanded the return of his deposit, and as his friend repeated the prayer he was stopped short by his wife, who explained that, when the monk borrowed the money, ten lotus flowers appeared in their garden, but that they were fading away as her husband returned the "security." The couple transformed their house into a monastery.

530. KUMASAKA CHOHAN 熊阪長範. Famous robber who was killed by Yoshitsune. He is usually depicted in a peculiar dress, hiding in a pine tree and scanning the neighbourhood. As a weapon he carries a huge halbert. He is often seen as a Nō character, in the play of the same name, in painted Nara *netsuké*.

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See the story, *Tsuki no Kumasaka* (1790), illustrated by Hokusai (signed Tokitaro).

531. KUME NO MAI 久米の舞. Dances which commemorate the treacherous slaughter of the Aino chief YASUTAKERU, of Yoshino. During his wars Jimmu Tenno found it impossible to subjugate him; he therefore had him invited with his suite to some festivities, and when the Ainos got intoxicated his men killed the whole party on a pre-arranged signal, a song of Jimmu.

532. KUME NO SENNIN 久米の仙人. Rishi shown falling from the clouds whilst looking at the reflection of a girl in the stream. He is the only Japanese Sennin; the Kume family was the oldest warrior clan.

533. KURUMA 車. Vehicle. See HOTEI (KARUMA SAN).

A common enough design, especially on metal work, consists in a peculiarly shaped barrow filled with flowers, peonies and chrysanthemums; it is called *Hana Kuruma* the lucky flower cart. Sometimes a dilapidated waggon, like a house on wheels, is also met with, representing the chariots used in war by Chinese Emperors or Generals. Another vehicle called 鳩車 *Kiu Sha* or dove carriage consists of a pigeon on two wheels, often with a smaller bird standing on the first one, it is described as a toy in *Wakan sansai zuye* and as an implement of war in *Todo Kummo Zue*. A common object called *Buri Buri*, consisting of an octogonal piece of wood mounted on two wheels, is a very ancient toy which was pulled at the end of a string. *Kiōden* says that it was derived from the *Roku Doku* 礪毒, a sort of corrugated roller used by Chinese peasants. A figure standing on the front part of a vehicle, with the left arm extended, pointing forward is the *Shinansha* (q.v.).

A broken wheel amongst weeds, or a wheel and a praying mantis are a common subject, the wheel of the law is often meant in such representations, and the wheel of drums of the Thunder God is of frequent occurrence.

534. KURUMA 火の車 (HI NO). Flaming wheel propelled by three

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devils, one red, one green, and one black, which rolls amongst flames and fetches bad people to Hell. Sometimes a hideous head figures in the centre amongst the flames. "To roll the *Hi no Kuruma*," proverb "To be penniless."

535. KUSUDAMA 菜玉. Hanging bouquet made of paper or cloth of five colours, in the shape of artificial flowers, and hung in houses on the fifth of the fifth month (*Tango no Sekku*, or boys' festival). See also CHARMS.

536. KUSUNOKI MASASHIGE 楠正成. Often called the "Bayard of Japan," this warrior remains in history as the type of loyalty and unselfish devotion coupled with a deep knowledge of military science. Born in 1294, son of Kusunoki Masazume, he was given the name TAMONMARO, and was educated until fifteen years old at the monastery of Hinozan, in Yamato. He became very proficient in the military knowledge of his time, and obtained the loan of the thirty volumes on strategy which had been bought from the Chinese Emperor by Oye no Koretoki in 697, tradition says, at the huge cost of thirty thousand gold taels. He devoured these books, and his learning became so great that his superior attempted to have him murdered at night in the woods of Kagada. In 1331, Go Daigo Tenno was badly in need of a general, and his adviser recommended Masashige; the etiquette of the court was however respected, by the Emperor declaring that he had had a dream in which the Gods ordered him to take shelter beneath a tree, the branches of which stretched to the south. This agreed with the description of a camphor tree (*Kusu-no-ki*), and was interpreted by Fujifusa in accordance with his own desire.

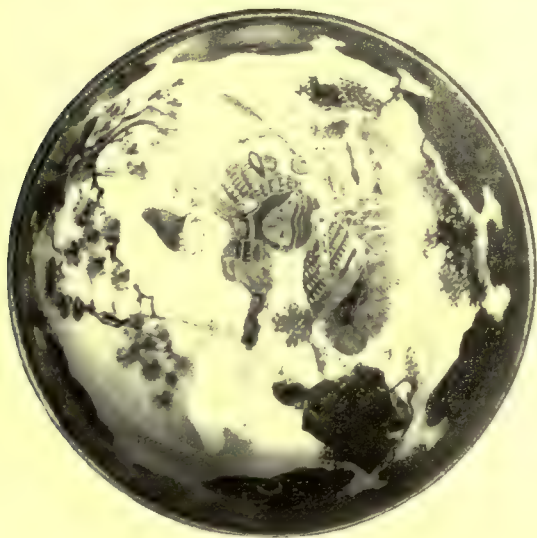
The ability of Masashige was soon put to practical use. TAKATOKI deposed and exiled Go Daigo, sending his general, OSARAGI SADANAO, with twenty-eight thousand horsemen against Masashige, who was entrenched in a hastily constructed fort at Akasaka. After several successful *sorties* the latter got blockaded, and, lacking provisions, he had to resort to stratagem. A wood pile was built and covered with corpses of dead enemies. Masashige and his troops then escaped one night, leaving only a few men in the fort to fire the pyre and spread the false news of his suicide.

SADANAO was deceived by this ruse, and after capturing the fort went





KUSUNOKI MASATSURA (c.)  
HANA KURUMA (d.)



MASASHIGE (c.)  
KWANNON (H.C.I.)



KUSUNOKI MASATSURA (c.)  
KOSHIOHEI (H.C.)



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away, leaving only a handful of men to guard it. Later, Masashige sent one of his retainers, ONCHI SAKON, disguised as a monkey showman, to inquire into the affairs of the enemy. Onchi found that a convoy was expected; Masashige intercepted it, and hiding men and weapons in the waggons, effected an entrance to the fort, the garrison of which took service with him.

Later, he fortified himself in Chihaya, and having inserted a spurious roll in the temple of Tennoji, amongst the prophetic writings of Shotoku Daishi, Masashige went with his army to consult the oracle. The spurious roll was, of course, opened, and in it he was cryptically compared to a big bird which would overcome the huge fish whose presence would cause the country to be flooded during the reign of the ninety-sixth Emperor, whilst the sun would not be seen for seventy days. The oracle once interpreted, he led his army to battle against the besieging forces of Takatoki, whom he defeated (1333). His next exploit was the siege and capture of Kioto during the Ashikaga revolt (see SUGIMOTO), when he used another ruse against Takauji. But the revolt of the Akamatsu then taking place and the re-organisation of the defeated Ashikaga forces being rapidly effected did not leave any chance of peace. Masashige advised Go Daigo to leave Kioto for the Hieizan, which could easily be fortified, whilst Nitta YOSHISADA and himself would protect the surrounding country. His advice was set at nought by the intrigues of the courtier KIYOTAKA (q.v.) and the obstinacy of the Emperor (1336).

Masashige then left Kioto, and sent all of his retainers back to his own family, keeping with him only his brother Masatsuye, and his son Masatsura. At the posting station of Sakurai, where they stopped, he refused to allow his son to follow him any further, and presented him with a book on strategy. He also gave him some loyal advice, and exhorted him to defend at all costs their own castle of Kongozan. The boy was to prove himself worthy of his father, and although the episode above related is not credited by modern critical historians it is still kept in the elementary Japanese readers.

Masashige gathered together some seven hundred men and set out for



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the Hiogo coast, where the Emperor, hearing of his decision, sent him an order to come back to Kyoto; but it was raining, his men were tired, and Masashige decided to delay till the morrow. The army of Yoshisada was near by to defend the coast near Minatogawa, and he would have returned, but in the morning mist the fleet of Ashikaga Takauji was sighted near the land and the army of Tadayoshi closing behind at the same time. Yoshisada faced the fleet, leaving Tadayoshi to Masashige, who inflicted upon his opponent a slight defeat. On the second day his followers were reduced to four hundred; on the third there remained only seventy-three, and Masashige had been wounded eleven times. Surrounded by the army of Tadayoshi and that of Takauji, under Kō no Moronao, they retreated into some houses, and Takauji, moved by their valour, sent a messenger to Masashige offering to let him pass through his lines unharmed. The hero replied that if he needed a road he was still capable of cutting it himself, but that he would avail himself of the courtesy of his opponent to send Chikudo Maru to his castle of Kongozan to apprise Masatsura of his father's death. He then assembled his men, and ten times made them take a solemn oath to send their ghosts unto the seventh generation of their descendants to excite their hate against the Ashikaga, praying himself that he might have seven lives to lay for the service of the Emperor,\* after which they all committed *seppuku*. Masashige's head was taken to Kyoto to be publicly exposed, where it was seen by his widow and his son (1336).

Masashige is generally shown in full armour, with a fierce expression on his face. The two most common episodes are his separation from his son and the battle of Minatogawa, when he is depicted beneath his standard seated on a folding seat by the sea coast, the big drum being beaten to assemble his followers.

His crest is a chrysanthemum flower half dipped in the waves. A curious *netsuké*, once in the Gilbertson collection, shews him seated on a coil of rope with a mariner's compass in his hand. Many popular histories of Masashige have been published, amongst which the *History of the Three Kusunoki* and the *Nankō Seichū Gwaden* (1815).

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\* Hirose, in 1904, composed a poem embodying the same wish.

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See further: GO DAIGO, NITTA YOSHISADA, HONMA MAGOSHIRO, TAKAUJI, SUGIMOTO, KIOTAKA, MASATSURA.

537. KUSUNOKI MASATSURA 楠正行 was the son of Kusunoki Masashige. He was eleven years old when his father sent him back home before the battle of Minatogawa. After seeing the severed head of Masashige he went into a room full of Buddhist figures in their castle of Kawachi to commit *seppuku*, but was prevented by his mother. In 1348, when only twenty-three years old, he raised an army against Takauji, and with a thousand men forming the garrison of the castle of Chihaya, he defeated the attack of thirteen thousand men under the command of Hosokawa AKIUI. He was then rewarded by Go Murakami with the title of *Saemon no Kami*. In Kyoto he attacked Takauji, who ran away, his wife was killed, and his brother Tadayoshi escaped by an underground passage. In 1349, Ko no Moronao and Moroyasu attacked him with six thousand men, he went to Yoshino, and the Emperor told him that he trusted him as his elbows and thighs; he wept, and with his men worshipped at the tomb of Go Daigo, upon which they cut their names with their swords, and with an arrow he inscribed upon the door of the temple the poem:

Kayerajito

Kanete kakugo no\*

Azusa yumi

Naki kazu ni iru

Naozo todomeru,

which is still on the door now, and means:

"I could not return, I presume, so I will keep my name among those who are dead with bows" (allusion to his having written it with an arrow).

With three thousand soldiers only he met the enemy on the road "between rice fields" (*nawate*), at the battle of Shijo Nawate. He was fatally wounded, and committed *seppuku* with his brother Masatoki.

Once, on his way to Yoshino he rescued the court lady, BEN NO NAIJI,

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\* Also read Kanete omoye ba.

## LEGEND IN JAPANESE ART.

from the attacks of Moronao's servants, and the Emperor suggested that she should become his wife, but he refused the gift, replying:

“Totemo yo ni  
Nagaro bekumo  
Aranu mi no  
Kari no chigiri wo  
Ikade musuban.”

“How can I promise a short marriage who would by no means live long in this world.”

538. KUYA SHONIN 空也上人. Old priest who, when on a pilgrimage, suspended from his waist a metal gong and struck it every time he had said ten prayers. He is depicted with that implement, the necessary hammer in the right hand, a staff in the left, and a sprig of bamboo in his mouth.

539. KUZUNOHA 葛の葉. The fox wife of ABE NO YASUNA (q.v.), depicted nursing her child, or as a white fox giving ABE the key to her disappearance in a dream. She has usually a writing brush in her mouth.

540. KWAKKIO. See KAKKIO.

541. KWANROKU 觀六. The Korean priest, KWAL-LEUK, who, in 602, brought to the Court of the Empress Suiko the books of the Calendar and treatises on astrology and magic. He was rebuked by the Imperial Prince Shotoku, who was afraid least occult practices might prove fatal to Buddhism.

542. KWANNON 觀音 (the Chinese KWANYIN, Sanskrit AVALOKITESEVARA). This Bodhisattva, Deity of Mercy, spiritual son of AMIDA, is represented in a *feminine* shape because in China its worship got confused with that of a deified daughter of a semi-legendary King of Chow, of whom it was said that, when she refused to marry the man selected by her father and was sentenced to death, the executioner's sword broke on her neck. Kwannon is said to have visited Hades, and when at the bottom of the last circle she took such compassion upon the damned that she exclaimed,



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*Amitofo!* and a rain of lotus suddenly fell, the foundations of Hades were shaken, and the damned released, after which, the Regent of Hell sent her to the Lotus Paradise Island of Poo Too on a lotus flower. The *Butsu dzo dzui* (II., p. 12) gives the eight varieties of Kwannon as:

*Senshiu*, with a thousand hands, of which some forty are shown, with various attributes, gems, lotus, willow, wheel, begging bowl, shakujo, halbert, etc.

*Bato*, the horse-headed, with three faces and a miniature horse amongst her hair, with eight arms grasping the sword, axe, wheel, sceptre, and rope.

*Jiuichimen*, with eleven small faces upon her head, probably as a relic of the association of Avalokitesvara with Manjusri (Monju) and Vajrapani; her left hand holds a lotus and her right is extended downwards.

*Shokwanze-on*, the Holy, her right hand blessing, the left (lower down) holding a lotus.

*Niorin*, the Kwannon with the wheel of the law, the omnipotent, with four arms only, carrying the wheel, a lotus, three jewels, and the last one supporting the right cheek. At her temple of Kwan-non-ji, in Tsu, an image found by fishermen in 709 is enshrined, and festivals called Oni Osayé are held on the first days of March to ensure the prosperity of the fishing craft. See Satow and Howes.

*Juntei*. Kwannon with nine pairs of arms and a tiara of pyramidal shape, truncated and bejewelled.

*Fuken*, with eight arms and a similar headgear, she carries the *shakujo*, lotus, hosso, and rope.

*Gorin*, with the left hand horizontally extended on a level with the heart and the right one carrying upright a willow. Besides which, there are thirty-two more presentments of the Goddess, also given in the *Butsu dzo dzui*, amongst which *Riugu* seated on a dragon, *Anoku* on a rock near a waterfall, *Gyoran* standing on a carp are the most popular forms of this deity.

There is in Nara a figure of Kwannon called *Hito Koto Kwannon*, to which it is unlawful to pray more than once because she answers only one prayer from anyone.

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Thirty-three places are particularly sacred to Kwannon. Kwannon is considered as an incarnation of the last Buddha Shaka, who manifests himself in the thirty-two incarnations to propagate the understanding of his doctrine amongst human beings, and as such his name signifies: the Master whose gaze is lowered upon the earth.

An image of Kwannon was once found in the Arakawa (Sumida Gawa) by a fisherman named HAMANARI, who caught it in his fishing net, and with his two brothers, Tomonari and Takenari, he enshrined the image in a small straw hut at AGASA, from which originated the temple of ASAKUSA.

The image is now called ICHI NO GONGEN, and the three brothers have been deified as SANSHA GONGEN.

The version, however, varies, and it is given in Satow and Howes' as follows: In the reign of Suiko Tenno there lived on the Golden Hill, north of Tokyo, where the Asakusa temple now stands, a noble named HASHI NO NAKATOMO. Banished from court, he sank to such depths of poverty as to become a fisherman, in which occupation he was helped by two of his old retainers. One day every haul of the net brought back a small image of Kwannon, about one inch and eight-tenths high, no matter how often they threw it back into the water. Finally, Nakatomo carried it to the top of the hill and built a shrine for it.

543. KWANSHOJO 菅相叡. Other name of SUGAWARA NO MICHIZANE, better known under his posthumous title of TENJIN SAMA, or Temmangu.

544. KWANSHIN 韓信, or KWAKKAI DAISHI; also DENTO DAISHI. A blind priest who founded the Toshodaiji temple at Nara.

545. KWANTAI 官帶. One of the sons of Benten, also called SEKION; transformation of Fugen Bosatsu (Samantabhadra), shown with a girdle emblematic of magistrature.

546. KWANYU 關羽 (關帝). Celebrated Chinese general, canonised as an immortal in 1128 by Kao Tsung, deified as God of War under the name KWANTI in 1594 by Cheng Tsung, and further, in 1878, raised to the same level as Confucius as chief object of national worship, the

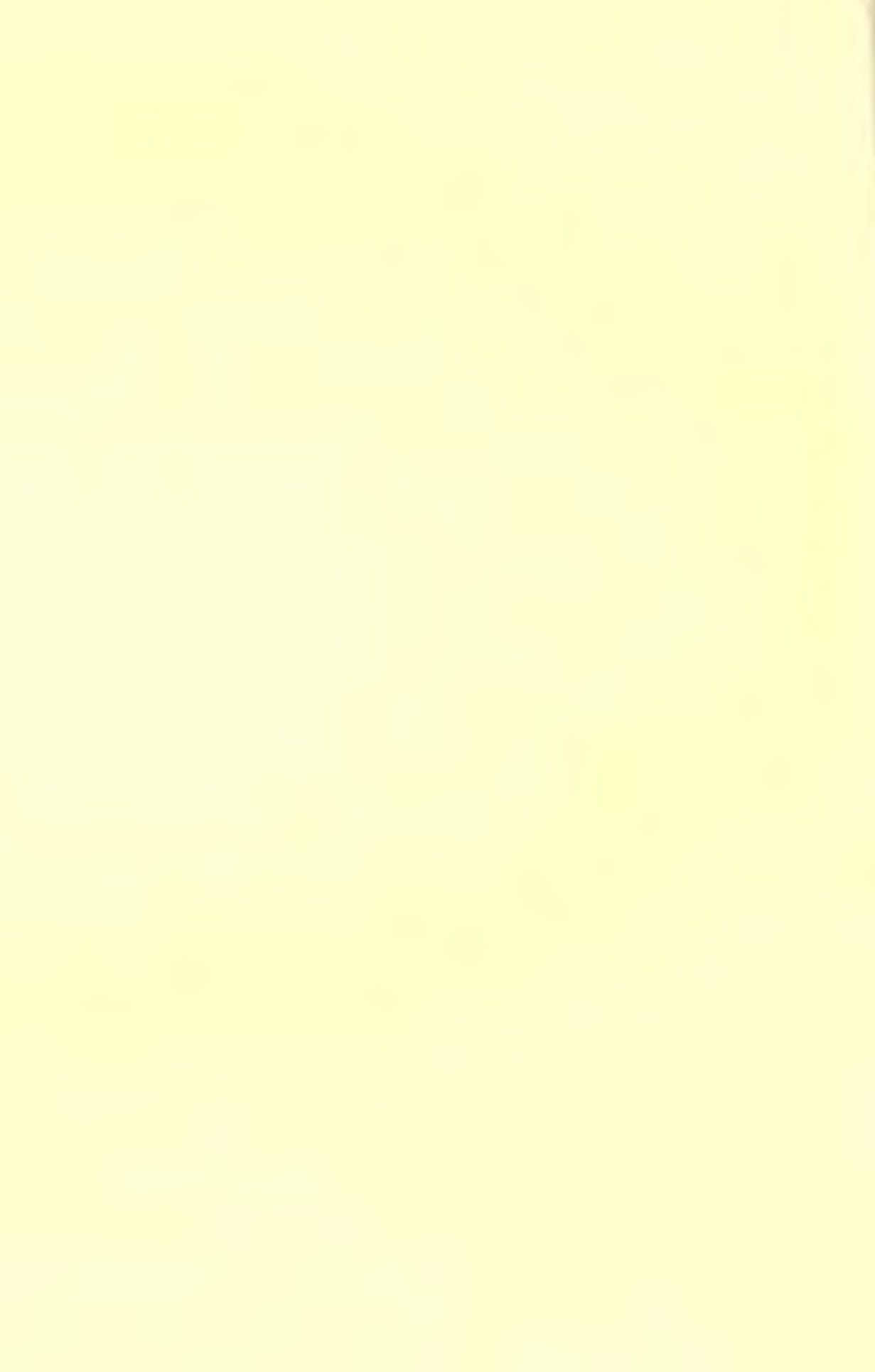


AMAGOI KOMACHI (K.S.)



KWANYU (I.)  
KUME NO SENNIN (H.L.B.) KOMEI (A.)  
NATIVES OF KIKO (I.)  
KUSUNOKI MASASHIGE (H.L.B.) KWANYU (I.)  
KOBITO (A.)





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promotion being duly recorded in the *Peking Gazette* (Lyll, *Oriental Studies*, Vol. 2).

Kwanyu began life as a seller of bean curd, but spent his spare time in study, and a chance meeting with LIU PEI (GENTOKU) gave him the opportunity of his life. He entered into an oath of brotherhood with the latter and with Chohi, the blue-eyed red-haired butcher, in a peach orchard belonging to Chohi. He then became a general (184), and followed the fortunes of Gentoku and the Han dynasty. T'sao T'sao, having made prisoner the two wives of Gentoku, tried to incite Kwanyu to sin by sending him to guard the two ladies at night in their room. But Kwanyu vindicated his loyalty to his friend by staying the whole night standing in a passage leading to the apartment, with his drawn sword in one hand and a lantern in the other. He was killed in battle by Sonken (SUN K'UAN) in 219.

Kwanyu is a very popular though ferocious figure, depicted in Chinese dress, grasping in one hand his long black beard (to which he owed his nickname: the Lord of the splendid black beard) and in the other a Chinese halberd, or 'spear. Once, T'sao T'sao gave him a brocade bag in which to keep his beard, and Kwanyu is shown receiving it on the end of his halberd (*Ehon Tsuhoshi*). Sometimes he is accompanied by some retainer of fierce aspect, his squire Tcheou Tsang or by his own son, Koan Pin, but more often shown in company with the other two heroes of Han, Chohi and Gentoku (q.v.). He is also depicted guarding the wives of Gentoku (sometimes reading while his enemies watch him, hidden behind hangings), or reading a message from T'sao T'sao.

547. KYOCHI 匡智, of Choan, went to Mount Ro with his nephew TAIRO, and later was led to Mount Gi by a divinity disguised as a wood cutter. He built an altar and learnt Taoism. One day he saw a fairy coat drop at his feet from the sky, and as soon as he shouldered it clouds bore him aloft.

548. KYOSEIGAN 許栖岩. A sage tying needles in the mane of a wild horse. He bought a wild horse in Choan and rode it to the abode of the female Rishi, TAI ITSU-GENKUN 大一元君.

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The latter said: "This horse is a dragon under my care, useless to mankind; let it loose to go to the sea of Isui"; and her page said: "when the horse comes back some needles must be sent me from a place named Baku, where they are kept by a man named Denba."

Kyoseigan did as he was told, and tied the needles to the horse's mane, and went to Isui. When the horse reached the water it was at once transformed into a dragon and went away.

549. KYOSENHEI 許宣平 (offers a peach to a page). He lived in Mount Joyo the whole of the period Kuun of the reign of Eiso 睿宗 of Tō. His neighbour, KYOMEIJO 許明恕, came to live in the same mountain a century later, in the twelfth year of Kanto, under the rule of Tokuso. This latter sage had a hundred and one female attendants to gather wood, and once one of them met Kyosenhei seated on a rock, who told her that he was the ancestor of her master and gave her a peach. Kyosenhei is sometimes depicted as a woman.

550. KYOSHINKUN 許眞君. The Chinese HŪ SUN 許遜 (Kyo son), one of the Taoist patriarchs, who died at the age of one hundred and thirty-six years, and was followed to Heaven by the whole of his household, including his dog and cock (compare RYUAN). His early days were spent in amusement, but once he shot a fawn with an arrow, and the sight of the doe licking her dead progeny led him to reform and to enter a career of study and religious practices. He was able to cure diseases, make gold from lead, and a pine tree which he had painted in a house protected the inmates against fire and flood.

551. KYOYO 匡裕 lived in the time of Bu of Shyu. He had six brothers, and they all learnt magic, built a hut, and became fairies. When he ascended to Heaven he left his hut on the mountain, which is therefore called the Hut Mountain, ROZAN.

552. KYŪSHŌKI 丘處機 was a Chinese sage of the time of the Emperor Taiso of Gen. A dead tree stood in the Emperor's gardens, and the sage revived it by running round and whipping the trunk.





MARISHIEN (H.C. 6.)  
LU WEN (4.)



MONJU BUSATSU (M.G.)



KWANTU (H.S.T.)  
THREE LAUGHERS (4.)



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553. LAO TSZE. See ROSHI.

554. LAUGHERS (The THREE) of HSU HSI. KOKEI SANSHŌ 虎溪三笑.

Name usually given to a Chinese story, frequently illustrated in pictures, showing two old men taking leave of a third one at the end of a bridge, the three laughing heartily.

There are two versions of it. One says that an old philosopher retired to an island and swore never to leave it. Two of his friends used to visit him, and tried every time to make him break his vow, but in vain. Once, however, that they had whiled away the time with a more copious series of libations, the two beguiled the old man over the small bridge connecting his island with the rest of the world, and then the three made fun of it.

A more dignified version is given in Tajima's *Relics*. In the time of Hsiao Wu (373-396) there lived a Chinese priest named HUI YUAN, 惠遠法師, Kei Yen Hoshi, who had a thousand pupils in the temple Tung Lin Ssu, on the mountain Lu Shan. This worthy never left the mountain for thirty years, but used to descend to Hu Hsi, halfway down, and then take leave of his visitors. Two friendly literati, Tao Yuan Ming (Toyemmei, q.v.), and Liu Hsiu Ching, (Riku shu sei) 陸修靜, often visited him, and one day, in the ardour of conversation, he walked with them further than usual. They stopped and laughed when they became aware of it. See *Wakan Meigwa yen*, IV; *Ehon Hokan*, II., 12.

555. LI PEH (LI TAI PEH). See RIHAKU.

556. LITERATURE (God of). See MAO-CH'ANG.

557. LIU PANG. See KAN NO KOSO.

558. LIU PEI. See GENTOKU.

559. LOK-LI-SEN-SAI (KIO LI SIEN SHENG). One of the Four Recluse Greyheads. See KAKWOKO.

560. LOST CASH (Story of the). AWOTO SAYEMON FUJITSUNA dropped once at night ten cash in the waters of the Nameri Gawa, and sending for



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men and torches had them picked up from the bottom of the brook, spending fifty cash in the operation.

Some of his friends chided him upon this apparently unprofitable expenditure, and he replied that any way the ten cash would have been lost if he had not spent fifty, the fifty benefited someone else besides himself, and therefore none of the total expenditure of sixty could be called unprofitable. This has been illustrated by Hokusai in the *Awoto Fujitsuna-moryo-an* of Bakin (1875 *Yedo*, 5 vols.).

For another trait of Awoto Sayemon see OTA FUJITSUNA.

561. LOVE (GOD of). See AISEN MIO O.

562. LU TUNG PING. Sennin. See RIOTOSHIN.

563. LU WEN. An old man who fell asleep while watching the Sennins playing at Gō in the mountains, and woke up after several centuries.

Compare OSHITSU (Wang Chung) and the Chinese tale of YÜAN CHAO (Genkei) and his friend LIU CH'EN (Ryushin). This story will be found *in extenso* in Greey's *Golden Lotus*.

564. MAGATAMA 勾玉. Comma-shaped stones associated with the fabulous history of Japan in the times of Amaterasu and Susano O. They are sometimes made to serve as *netsuké*. As jewels they decorated the weapons of the Gods, and were used as necklaces. One may wonder whether their shape and use were derived from the custom followed by hunters of wearing the claws and teeth of the wild animals they had killed.

565. MAITREYA 彌勒 (Japanese, MIROKU). The next expected incarnation of BUDDHA, depicted sitting in the Western fashion instead of squatting like the Buddha Shaka. See HÔTEL.

566. MAKO 麻姑 (also MAKU). Female Sennin of the Taoists, sister of OYEN (Wang Yuan or Wang fang-p'ing), who had been made by Lao Tsze, the ruler of fifteen thousand Genii. She acted as his handmaiden and assistant. She is represented throwing to the ground grains of rice which became transformed into Cinnabar, in presence of her brother's disciple,

## LEGEND IN JAPANESE ART.

Ts'ai King (Saikio), minister of Sung Hwei Tsung. She is said to have had very long nails, and the back scraper in form of a hand is called in Japan *Mako no te* (hand of Makō).

Hokusai's *Mangwa* shows the three engaged in conversation.

567. MAMORI. See CHARMS.

568. MANDARA 蔓陀羅, or MANDALA. Circle or assemblage of divinities. BUNKI MANDARA. See CHUJO HIMÉ.

569. MANZAI 萬歲. Word of congratulation; curtailed form of *Senshiu Manzai*, wish of ten thousand years, used about the New Year. The name also applies to the dancers or mummers, who go about the streets in groups of two, called Mikawa Manzai (a custom introduced under the Tokugawa dynasty); when three or more, the most popular masks used being the lion's (*Shishi mai*), they are called DAI KAGURA. The masks of Hiottoko, Uzume, and O Kina are also used.

Groups of dancers form a very common theme in *netsuké*, often one Manzai dancer accompanied by a Saizo performer.

570. MAO CH'ANG 毛萇. Chinese God of Literature, shown as a slender figure in flowing robes standing upon a monster's head, and holding a brush in his extended hand. One foot touches the ground. He lived in the second century B.C., and wrote the *Book of Odes*.

571. MARISHITEN 摩利支天. Deity of martial aspect, represented mounted on a boar. It is of Brahmanic origin, being a transformation of Marichi Deva Boddhisattva, offspring of Brahma and Goddess of light. It is depicted with eight arms, carrying respectively the sun, the moon, a spear, a bow and arrow, a sword, a war fan. Marishiten has three faces, and is the patron of those who learn to trade. The Deity resides in a star of the big Bear, and her husband, the Deva of the dipper with her nine sons, in Sagittarius. Marishiten is also called Queen of Heaven, and sometimes receives the dragon as a further emblem.

572. MARRIAGE (God of). GEKKAWO.

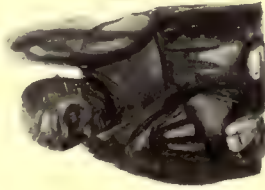
## LEGEND IN JAPANESE ART.

573. MASAKADO 將門 (HEISHIN NO 平 の) was, according to legend, a warrior who rebelled in the tenth century (Tenkei no Ran), and who was enabled by magic to create about his person ghostly retainers identical with himself in appearance and deportment so as to make it impossible for him to be detected. TAWARA TODA (q.v.) decided to kill him, and getting amongst this crowd whilst they were asleep he felt the wrist of each to find a pulse. None had any but Masakado, who was forthwith despatched to the realm of shades, when the whole of his apparent retainers immediately disappeared. The historical version is, however, as follows:—

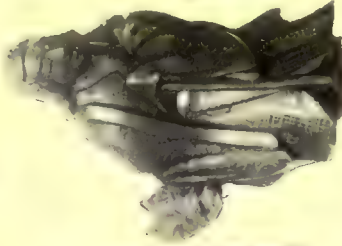
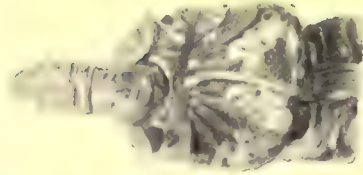
Taira no Masakado formed a court at Sashima, in Shimosa, and called himself Heishin No (Taira Prince) in open revolt against the Kioto government of the Fujiwara Shōguns, pushing his cruelty so far as to slay his own uncle, Taira no Kunika, who had refused to recognise him. The latter was avenged by his son, Taira no Sadamori, who led the Fujiwara troops and defeated Masakado. The Story of Masakado's rebellion goes on to the effect that Hidesato (better known as Tawara Toda) had thought to enlist with Masakado, but on the occasion of his audience the latter, who was dining, picked up some rice which had dropped from his bowl to the mats, and Hidesato, thinking him a miser, left to seek service with the Fujiwara. Masakado, who knew his skill as an archer, was grieved, and fearing that he might become an easy victim to Hidesato's arrows he caused several (some say five) of his retainers to be dressed exactly like him, and to imitate his movements on the battlefield so as to baffle Hidesato. The stratagem was successful until Hidesato had killed three pseudo-Masakados, when he began abusing roundly the real one in such a way that he had to reply, and thus betraying his identity lost his life.

M. Bertin, in his *Guerres du Japon*, identifies this arrow with the one wetted with saliva which killed the centipede of the legend, and he sees in that centipede, *Mukade*, a figure representing the army of the rebels, which went seven and a half times round the mountain Mikami Yama. Of the bag of rice and other presents the explanation is simple: they represent the lands and goods given to Hidesato by the grateful Fujiwara. Masakado's





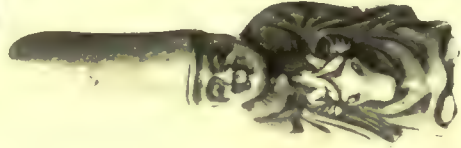
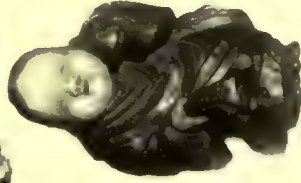
AKUBO  
KIOGEN



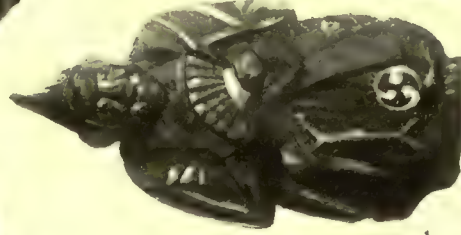
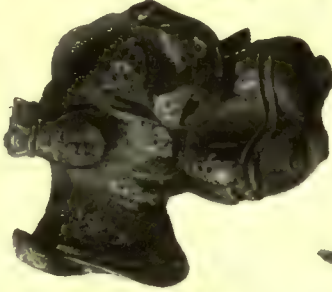
BUGAKU  
KIOSUNE



OFFICIAL  
KIKUCHI



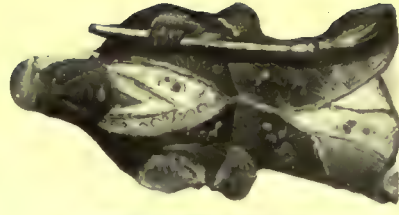
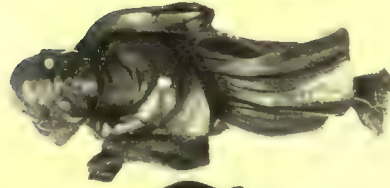
SHAKKIYO  
JUTEN



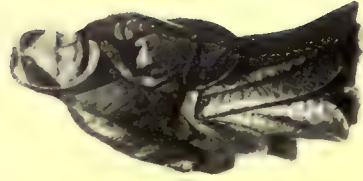
SNAKE CHARMER



RACHOMON  
HAGOROMO



BLINDMAN  
KYOCHIME





## LEGEND IN JAPANESE ART.

castle (*Soma no furugosho*) was for a long time believed to be haunted by the ghosts of his soldiers.

574. MASAKO 政子. Daughter of Hōjō Tokimasa by his first wife. She married Yoritomo, and there is an amusing legend to the effect that it was by mistake. Yoritomo was afraid of the jealousy of Masako's stepmother, and wrote asking as a wife her sister, who was very plain of face; but his retainer, Morinaga, destroyed this letter and wrote another, asking for Masako's hand. Hōjō Tokimasa was determined to marry his daughter to a Taira, and wedded Masako to Taira no Kanetada, but she eloped on her wedding day with Yoritomo. In a dramatised version the two sisters are made to dream of Yoritomo's letter, and Masako buys the dream of her sister.

Masako, however, remained Hōjō to the core, and after the death of Yoritomo, although she retired from the world and became a nun, her influence, combined with that of her father's, secured for the Hōjō clan the first place in the government of Japan.

575. MASASHIGE. See KUSUNOKI.

576. MA SHE WANG. See BASHIKO.

577. MASKS were greatly used for Nō dances and other theatrical performances to cover the face of the performer and represent the classical face of certain individual, hero, deity, devil, ghost, legendary animal, etc., as the case might be. Small masks were used as *netsuké*, whether alone or in groups, the masks of animals having often a moveable jaw.

War masks were made of iron and lacquered in red internally.

Masks appear to have been introduced from China about the seventh and eighth centuries A.D., perhaps in connection with Buddhism. Deshayes mentions some old masks with four lozangular eyes,\* such as were used on New Year's Eve by the twenty demon expellers of that period within the palace, in the eighth century, but the oldest forms mentioned in the *Shuko Jisshu* and the *Itsukushima Zuye* have only two eyes. Most of these ancient

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\* The Chinese say that the pupil of the eye becomes square in people who reach the age of eight hundred years



## LEGEND IN JAPANESE ART.

masks, dating from the XIIth and XIIIth century, have strong hard features and remarkably large noses. They were used in the early dances of military or religious character: *Sambaso* (VIIIth century), *Shirabiyoshi*, *Sarugaku* (XIIth century), *Gigaku*, and *Dengaku*, which preceeded to Nō GAKU, or Nō dance as it is now called. But few of these old masks have come to Europe: they have been religiously kept in temples, like the Okamé of the Horyuji temple (VIIth century, *Kokkwa*, 29), although a large number of Nō masks, perhaps not the best pieces but nevertheless beautiful specimens of the mask maker's art, found their way to the Occidental world in the early seventies. Mr. Gonse tells us that they were sold *a vil prix*, and only a few collectors, chiefly on the Continent, with true insight, secured the finest specimen. There does not appear to be any representative collection of masks in England. Dry goods stores for a long time made a feature of Japanese masks for decorative purposes, and of late years, the genuine pieces being rare, worthless imitations made of paper pulp and plaster have become a standard trade article.

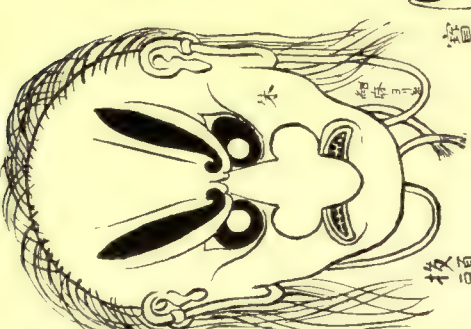
Too many see in masks the element of grotesque only, and this may account for the small number of mask collectors. But even those who do not admire the full-sized masks can hardly fail to wax enthusiastic over the smaller mask *netsuké*, in which the wood, either bare or lacquered, has been treated by the artist with such consummate skill as to impart to the small mask as much life, energy and *caractère* as if it were of natural size.

In small *netsuké* masks groups are common, often representing the various figures of a same Nō dance, as for instance in Dojoji, the mask of Kiyohime as a young girl, coupled with the witch mask of Hannya.

*Netsuké* masks are sometimes carved out of a material called *Hônen*, with pink fleshy tints, varying in depth with the thickness, as in a cameo. The red layer has a substratum of creamy colour, and this material was said to be derived from the skull of the Howo bird: it appears to be from the crane. The names of large Nō masks are generally written inside, often in red and in *Kana*, but Japanese dealers' marks are apt to be found written in a similar way.

Few comprehensive illustrated lists of masks are available; Muller's

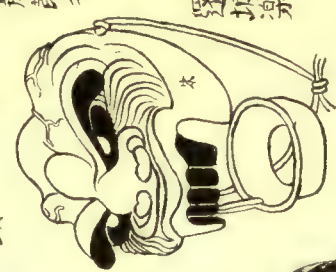
綾乃



寛冠敬手

還城泉

皇仁



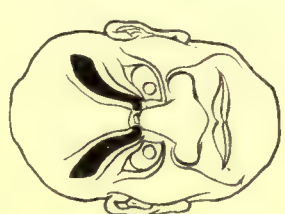
音隆



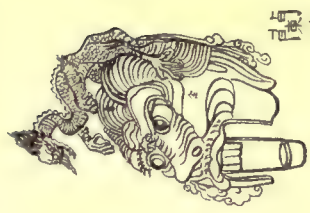
皇仁



鯉口貴徳



敬手



蘭陵王



進正徳



大老

GIGAKU MASKS FROM THE *SHU KO FASHI* (GAKKI, I, III, V)

AVAKIRI  
HOKWASSANTE  
KWONIN

BAFO  
GENJORAKU

BOSATSU  
KITOKU  
KOHJUCHI KITOKU

RAN RIO O (TWO)  
SHIN SOTOKU  
SARUTO (TWO)

OTOKO  
SHAKA  
SAUSORO





## LEGEND IN JAPANESE ART.

exhaustive essay in the *T'oung Pao* gives a hundred and three names and a list of the Nō in which they were used, but only twenty-three figures. It has therefore been thought advisable to devote to this subject a fairly large space, and to give a list based upon a number of works, indicated further on in a bibliographical note, in the hope that such a list may prove of some use to collectors.

1. AYAKASHI, man's mask (illustrated in the KOKKWA).
2. MITAMA AYAKASHI, variant of 1 (K).
3. AKOBU, and AKOBUJO (W and T).
4. AKUBO, wicked priest with coarse beard (G).
5. AKUJO, wicked old man usually bearded (T).
6. HANAKOBU AKUJO, same as above, with wart on the nose.
7. KOBU AKUJO, variant of 5 (K and M).
8. MEIKA AKUJO, variant of 5.
9. WASHIHANA AKUJO, variant of 5, with "eagle" nose (HOK. MANGWA).
10. AMA ZA KURO.
11. ASAKURA, see KOJO.
12. AYAKIRI, Gigaku mask (S-J).
13. BATO, Gigaku mask with long hair and big nose (S-J).
14. BESHIMI, demon's mask (T, W, Sun, HM).
15. CHOREI BESHIMI, variant of Beshimi, chief Oni (Mu). See also OBESHIMI and KOBESHIMI.
16. BOSATSU, mask of a Boddhisattva (S-J).
17. BUAKU, very bad but plucky old man.
18. BUGAKU, perhaps a variant of 17 (HM).
19. CHIJINOJO, old man's mask (B-I, M).
20. CHOJA, Gigaku mask of a thin smiling man's face with hooked nose.
21. CHUJO, or WAKA OTOKO, young man, an officer (Sun, T, M).
22. DAI HECHI, inscribed 大へつし, Dai Hetsu shi, a devil's mask (HM).
23. DAI KASSHOKU, smiling female mask (K).
24. DAI DOJI, great mask of DOJI (young man).
25. DEIGAN, from Dei, mud and Gan, eye, woman mask (K, T, M).

## LEGEND IN JAPANESE ART.

26. EMMEI KWANJA, perhaps Daikoku (Muller, Berlin Museum fur Volkerkunde). See JOMEIKANJA.
27. FUDO, God of waterfalls (q.v.) (M).
28. FUKAI, also FUKAMI, SHAKUMI, or Zo, young woman (Sun, T, Mu).
29. FUKUJIN, lucky man (HM).
30. FUTEN, wind god (q.v.) (M).
31. FUKAKUSA OTOKO, man's mask with anguished face (K).
32. GEDO, demon's or heretic's mask (H, M).
33. GENJORAKU, Gigaku mask (S-J).
34. HAKUSHIKI, "white coloured" (Sun), identical with Okina as a Sambasso mask. It is of the same shape as Kokushiki, which, however, is all black.
35. HANNYA, mask of a female demon, of frequent occurrence; used in the *Nō*, Adachigahara, Dojoji (Kiyohime) Aoi no ue, Momijigari, in the representations of Watanabe no Tsuna, Omori Hikohichi, etc. (Sun, K, M, T, Mu).
36. HASHIHIME, the Bridge maiden (Sun, K, M).
37. HEIDA, man's mask (Sun, K, M).
38. HEMI Jo, old man's mask, very similar to Sanko (Sun).
39. HIOTOKO, man's mask with the mouth brought far forward in tubular shape, or merely pouting lips, sometimes with a moustache, perhaps derived from the octopus. Commonly met with on Manzai dancers as a comic mask and used in *Kiogen* (HM).
40. HOKWANSANTE, Gigaku mask (S-J).
41. IKAZUCHI, other name of the Thunder God KAMINARI, or Raiden (q.v.) (M, Mu).
42. IKKAKU SENNIN (q.v.), man's mask with a single horn on the forehead. Chief personage of the *Nō* of the same name by Motoyosu.
43. IMAWAKA, man's mask (Sun).
44. JAGUCHI, "Snake's mouth" (BMfV).
45. JIDO, boy's mask, the chief performer in the *Nō* Kikujido (Sun).
46. JISUNGAMI, "Ten feet Kami" female mask (BI, M).
47. Jo, generic name for masks of old men (HM).



BUAKU (J.B.)  
MAGOJIRO (M.L.)  
KIJŌ (M.T.)  
SHOJO (O.C.R.)

SAMBASO (J.)  
ONI (J.B.)  
SEIKKO (J.B.)  
SHOJO (B.N.)

DEIGAN (B.I.)  
BOSATSU (H.T.B.)  
SOJOBO (H.T.B.)  
KAMINARI (B.I.)

RIUJIN'S ATTENDANT (H.C.L.)  
RAKAN (O.C.R.)  
FUKAI (J.B.)  
ROJO (J.B.)





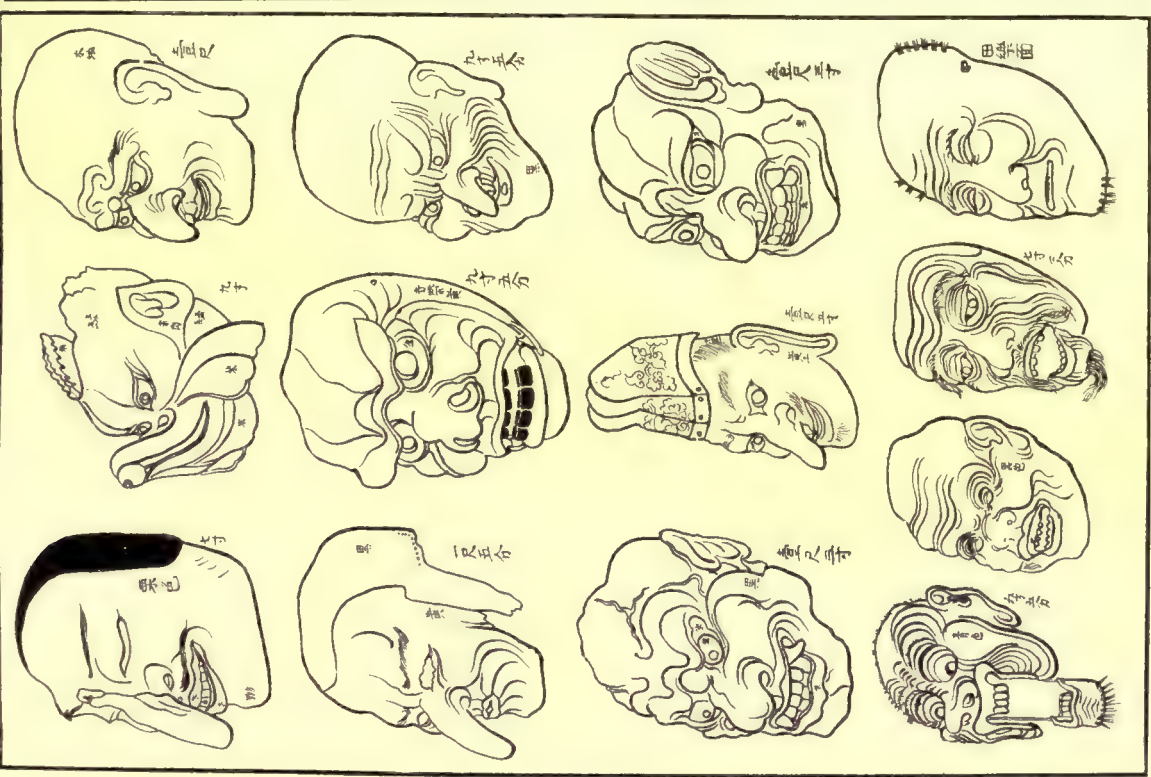
## LEGEND IN JAPANESE ART.

48. JOMEI KANJA, mask of old man with smiling face and chin beard apparently identical with 26 (BI, M).
49. JIUROKU, "sixteen" man with restful expression, perhaps Kikujido when older.
50. KACHIKI, "Hungry" female mask (K).
51. KAGEKIYO (q.v.), mask of a blind old man hero of the Nō of same name (T).
52. KAMINARI, see IKAZUCHI, Thunder God (M).
53. KANTAN NO OTOKO, man from HANTAN (Chih lih, China), hero of a Nō translated in Chamberlain's *Classical Poetry of the Japanese* (Sun).
54. KAWAZU, frog mask used in the Nō, JIRAIYA.
55. KATSUJIKI, man mask, a Glutton (T, Mu).
56. KIJO, female demon's mask, smaller than HANNYA.
57. KIOKUMI, female mask (M).
58. KITOKU, Gigaku mask (S-J).
59. KITSUNE, fox mask (H, M).
60. KOBESHIMI, small HESHIMI, demon's mask, sometimes bearded (T, K).
61. KOJA, "Fox-Snake" (BMfV).
62. KOJI, perhaps identical with Katsujiki (HM). TOGAN KOJI; JINEN KOJI.
63. KOJO, "Small old man" (T).
64. KOIGUCHI KITOKU, Gigaku mask (S-J).
65. KOKUJIKI, the Black Sambasso mask.
66. KOOMOTE, small female mask (HM, Sun, K, T).
67. KONKWAI, mask of fox transformed into an old priest.
68. KOTOBIDE, "Small Tobide" (Sun).
69. KO OUCHIJO, see OUCHIJO (Sun).
70. KOZURA, small maiden (M).
71. KUMASAKA, see KUMASAKA CHOHAN the robber (Sun).
72. KUROHIGE, black bearded man (Sun).
73. KUROKAMI, black haired man (BMfV).
74. KWONIN, Gigaku masks (S-J).
75. MAGOJIRO, female mask (Mu, K, M).
76. MAIJO, or BUJO, dancing old man (K).

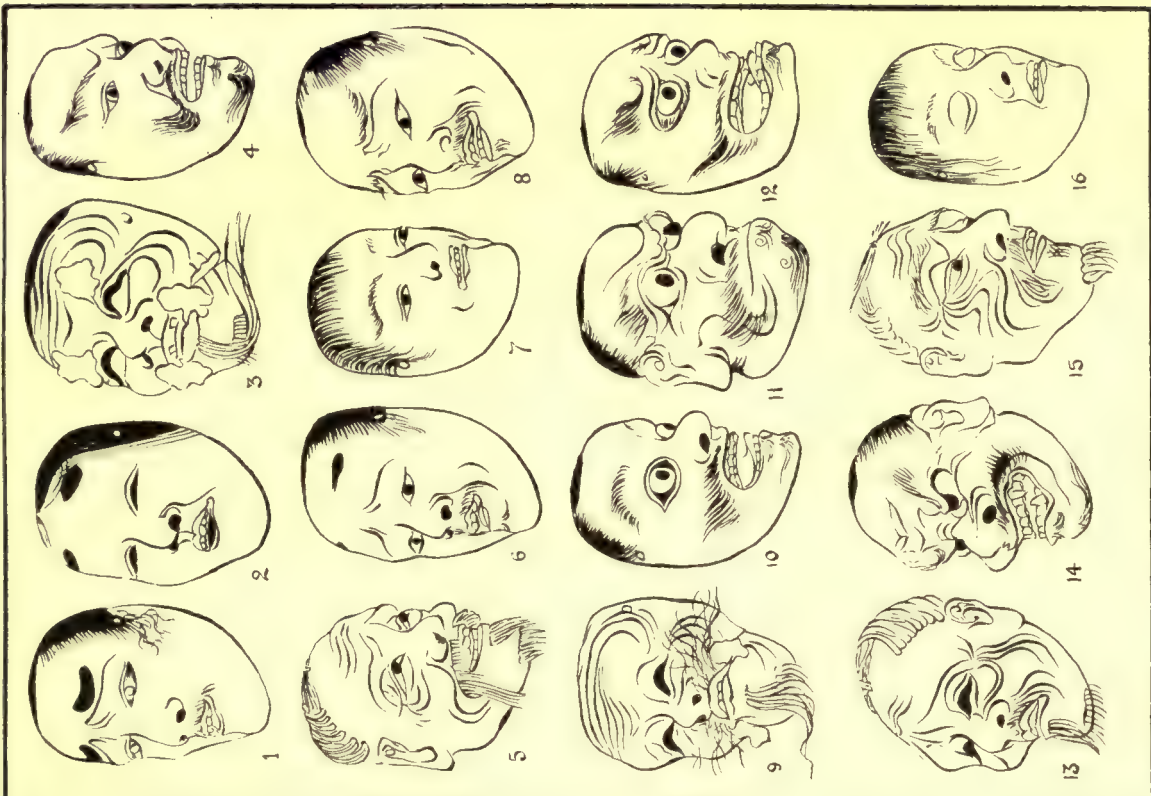
## LEGEND IN JAPANESE ART.

77. MAMBI, "perfect eyebrows," conspicuous by their absence (W, Gillot).
78. MASU, or MASUGAMI, girl's mask (K).
79. MOKO, "furious Tiger" (BMfV).
80. NAKIMASU, Weeping girl (K).
81. NAMANARI, Demon's mask with shorter horns than Hannya, used in the Nō Shekkoseki (see Tamamo no Maye), and depicted on the Oni caught by Koremochi (HM, W, Mu).
82. NANJA, "Man snake" (BMfV).
83. NIAKUNAN, identical with Chujo (HM).
84. NIUDO, same as Mitsume Niudo, three-eyed goblin. Niudo means "retired to religious life."
85. OBESHIMI, "great Heshimi," hornless demon's mask with mouth tightly closed (Sun, T, K).
86. OKAME, see UZUME (M, HM, Gillot).
87. O KINA, Sambasso mask of old man, with tufts of hair on the forehead and at corners of mouth, very similar to a comic Roman mask illustrated by Floegels (Munsterberg).
88. OMONI (BMfV).
89. ONI, generic name for demon (HM).
90. OTOBIDE, Great TOBIDE, devil's mask with open mouth, black beard, no horns (Sun, HM, Mu).
91. OTOKO and ONNA, old people, man and woman, Gigaku masks.
92. RAIDEN, see Kaminari, Ikazuchi (M).
93. RASHOMON, mask of devil, the oni of Rachomon, see Watanabe no Tsuna (Mu, Gillot).
94. OUCHIJO, old man's mask (Sun).
95. RAN RIO, mask of the Sea King Riujin, also called Riu-O. Gigaku mask (S-J).
96. Rōjō, smiling old woman (T).
97. ROSO, smiling old priest (Gillot).
98. SAISORO, Gigaku mask (S-J).
99. SAMBA, or SAMBASSO (q.v.), (HM, Mu, Shoken Kisho), see the masks



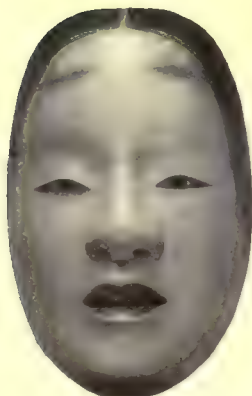
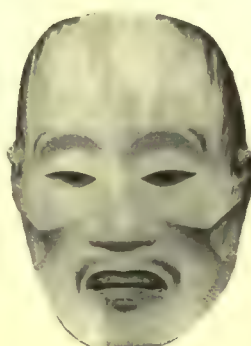


UNNAMED GIGAKU MASKS FROM THE TEMPLES HORIJI (2, 3, 4, 6) AND TODAIJI HACHIMANGO AFTER THE *SHIKO FISSHI*.



NO MASKS FROM THE *FUDO* (THE SUN, 1)





KUROKAMI (B.I.)  
SHO-JO (B.I.)  
MASU (B.I.)  
MAMBI (U.I.M.)

RANRIU (I.)  
CHICHI NO JO (B.I.)  
JISUNGAMI (B.I.)  
YACE ONNA (U.I.M.)

RACHOMON (O.C.R.)  
KOKUSHIKI (B.I.)  
YACE OTOKO (B.I.)  
HASHIJIME (U.I.M.)

SHISHI (B.I.)  
JOMEIKANJA (B.I.)  
DEVIL (U.I.M.)  
SHAKA (U.I.M.)





## LEGEND IN JAPANESE ART.

of Kokushiki and Hakushiki and Okina. Also as a comic figure with tongue pulled out.

100. SANKO, or SANKOJO, mask of old man originated by the carver Sankobo (T, K, M).

101. SARU, Monkey (HM), there are several variants, amongst which SARU BESHIMI and SARU TOBIDE, both monkey devils.

102. SARUTA, Gigaku mask of Saruta Hiko no Mikoto with the long nose, easily confused with the Tengu (S-J).

103. SEMIMARU, man mask of the famous flute player (q.v.).

104. SHAKA, mask of the Buddha (S-J).

105. SHAKUMI, female mask, see FUKAI (K).

106. SHIKAMI, man's mask frowning (Sun).

107. SHINJA (W, T).

108. SHINSOTOKU, Gigaku mask (S-J).

109. SHINTAI, man's mask (K).

110. SHIOFUKI, the salt wind, the mouth extended in a long spout (HM).

111. SHISHIGUCHI, Lion's mouth, mentioned in the Sun (M).

112. SHIWAJO, frowning wrinkled old man (Sun, W, T).

113. SHŌJŌ (q.v.), sake drinker (Sun, T, K).

114. SHOJŌ, old man's mask with bearded face and painful expression (K, M).

115. SHUNKWAN, mask of the priest Shunkwan, hero of the Nō of the same name (q.v.) (M, p. 211, mention in Sun).

116. SUIKŌ, Bugaku mask with flat ears, pointed eagle nose, coxcomb on top of the head which is covered with tiger's skin. See KAPPA.

117. SUMIYOSHI OTOKO, young man with raised eyebrows (K).

118. TAKO, or HIOTOKO, or IGO, often with one eye open, the other closed, and with the classical spout in place of mouth. Comic mask.

119. TENKO, fox mask (HM).

120. TENGU (q.v.), the old Tengu masks have the Karasu Tengu type of head, the Tengu with long human nose is also met with, and very similar to Saruto, but painted red. Sojobo's mask is often identical with OTOBIDE, but to which is added a wig (B-I).

## LEGEND IN JAPANESE ART.

121. TOKOUKA, old man's mask with a broad smile, and with half-closed winking eyes (Gillot).
122. TORU (BMfV, see Owada Tateki, *vol.* 4).
123. TSURIMANAKO, slanting eyed man's mask, hornless devil (T, Gillot).
124. UBA, old woman (HM, Sun, M).
125. UOBIYOE (BMfV).
126. UZUME, see OKAME.
127. WAKA ONNA, young woman; WAKA OTOKO, young man (Sun, T).
128. WARAIJO, laughing old man identical with Sanko Jo (Sun).
129. YACE OTOKO, thin man (T, Sun, M, Gillot).
130. YACE ONNA, thin painful woman's face (T, Gillot).
131. YAKAN, see Kitsune, fox mask (BMfV).
132. YAMA NO KAMI, Lord of the Mountain, sometimes three eyed (HM, W).
133. YAMA UBA (q.v.), female mask, sometimes with white hair painted on, but also used with a huge wig (K, M, T).
134. YASHA, mask of a Goddess, with a laugh verging upon ferocity (Gillot).
135. YORIMASA (q.v.) (K, T, Gillot).
136. YOSHISADA NITTA (q.v.), teeth biting the lower lip, an arrow cut across the forehead.
137. YOROHOSHI (also YOWA HOSHI), infirm priest (Sun).
138. ZO, or ZO ONNA, see FUKAI.

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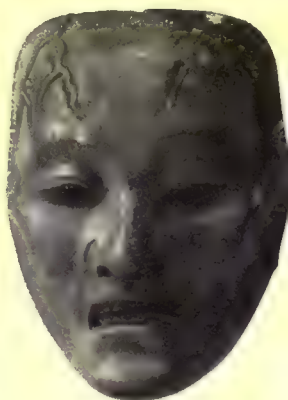
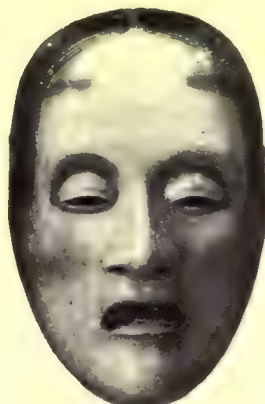
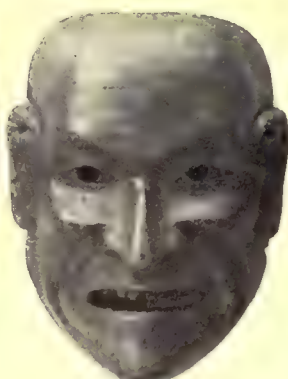
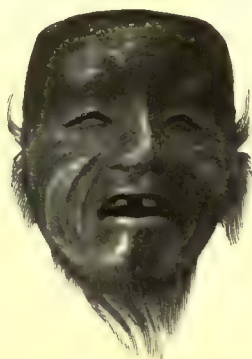
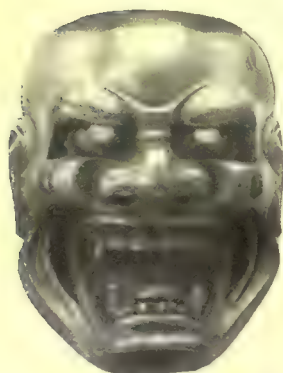
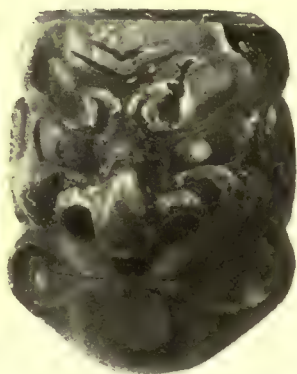
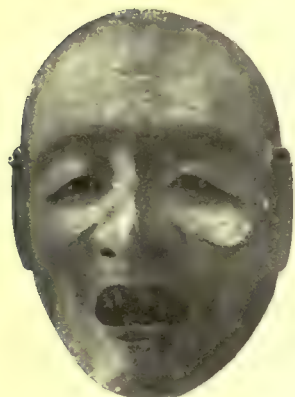
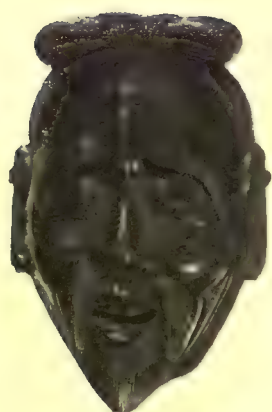
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SHIWAJO (お七)  
KONKWAI  
RACHOMON  
UWA

CHOJO  
MAMBI  
SUMIYOSHI OTOKO  
YACÉ OTOKO

DOJI  
OBÉSHIMI  
TORUAKA  
YACÉ ONNA

JOROKU  
OTOBIDÉ  
TSURIMANAKO  
YORIMASA



# LEGEND IN JAPANESE ART.

## NAMES OF MASKS.

1 阿 やかし	2 靈 阿やかし	3 阿 阿好舞髯	4 惡 坊主	5 惡 尉	6 鼻 瘤惡尉	7 驚 鼻惡尉	8 名 荷惡尉	9 ワ シハナア	10 甘 柘榴	11 朝 倉	12 綾 切	13 拔 頭	14 癩 見	15 長 靈癩見	16 菩 薩	17 武 惡	18 舞 樂	19 父 之尉	20 長 蛇(?)	21 中 將 or 若男	22 大 へつし		
23 大 鳴食	24 大 童子	25 泥 眼	26 延 命冠者	27 不 動	28 深 井	29 福 神	30 風 天	31 深 草男	32 外 道	33 還 城樂	34 白 色	35 般 若	36 橋 娘	37 平 太	38 笑 尉	39 ヒ ヨットコ	40 寶 冠散手	41 雷	42 一 角仙人	43 今 若	44 蛇 口	45 兒 童 or 慈童	46 十 寸神
47 髯	48 延 命冠者	49 十 六	50 喝 喰	51 景 清	52 雷	53 邯 鄲男	54 蛙	55 喝 食	56 鬼 女	57 曲 見	58 貴 德	59 狐	60 小 癩見	61 狐 蛇	62 居 士	62A 東 岸居士	62B 自 然居士	63 小 尉	64 鯉 口貴德	65 黑 色	66 小 面	67 コ ンカイ	68 小 飛出
69 小 牛尉	70 小 面	71 熊 坂	72 黑 鬚	73 黑 髮	74 皇 仁	75 孫 次郎	76 舞 尉	77 萬 媚	78 増 女	79 猛 虎	80 泣 増	81 青 生 or 生茂	82 男 蛇	83 若 男	84 入 道	85 大 癩見	86 オ カメ	87 翁	88 重 荷	89 鬼	90 大 飛出	91 男 女	92 雷 電
93 羅 生門	94 小 牛尉	95 蘭 陵至	96 老 女	97 老 僧	98 大 乘老	99 三 番叟	100 三 光	101 猿	102 散 手	103 蟬 丸	104 釋 迦	105 曲 見	106 頻 見 also 頻耳	107 and 頻卑	108 眞 蛇 or 眞蛇	109 進 走德	110 神 躰	111 シ ホフキ	112 獅 子口	113 皺 尉	114 猖 々	115 笑 尉	116 俊 寛
117 水 虎	118 住 吉男	119 章 魚	120 テ ンユ	121 天 狗	122 ト コウカ	123 融	124 鉤 眼	125 姥	126 右 王兵衛	127 See オカメ	128 若 女	129 and 若男	130 笑 尉	131 瘦 男	132 瘦 女	133 野 干	134 ヤ マフカシ	135 山 女	136 野 叉	137 賴 政	138 弱 法師	139 義 貞	140 増



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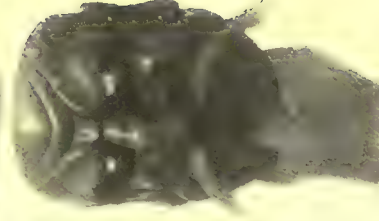
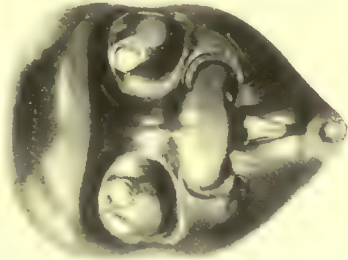
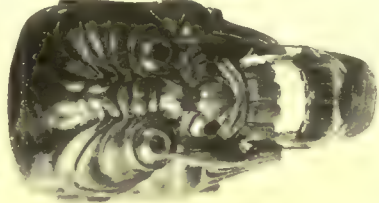
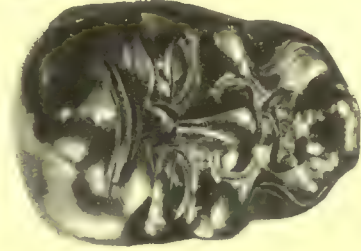
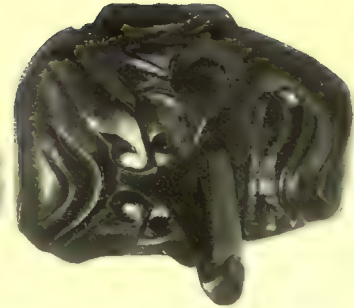
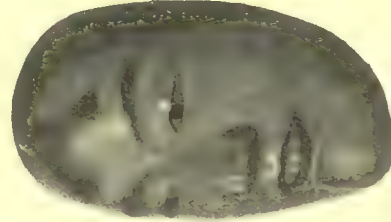
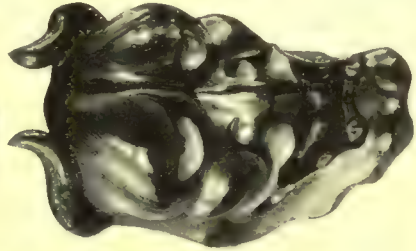
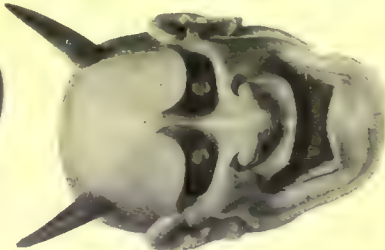
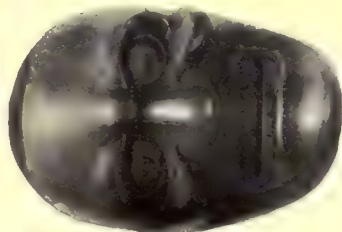
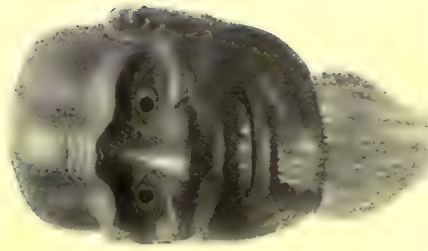
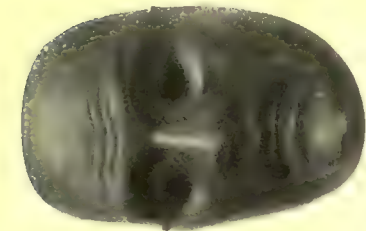
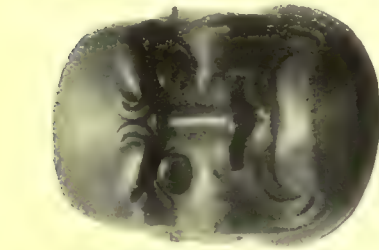
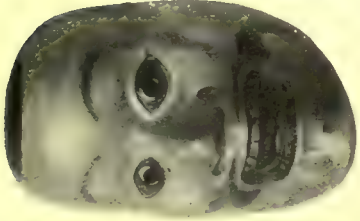
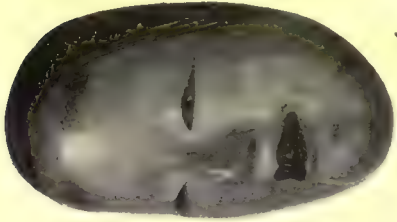
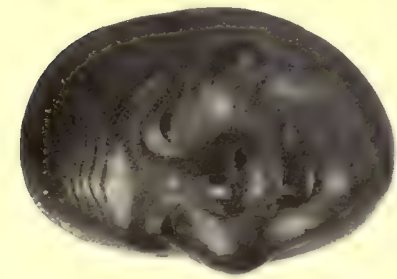
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UBA (A)  
KOFURIDE (U, L, M)

KOOMOLE (U, L)  
HANNYA (U, L, M)

HUIDA (U, L)  
HANNYA (M, L)

KOBESHIMI (U, L, M)  
KOTO (U, L, M)

OLD WOMAN (U, M)  
KACHIKI (U, L)

AKIO (U, L, M)  
TENGE (U, L)





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578. MATAHEI 兵衛 (DOMO NO, 岩佐又 the Stammerer), founder of the Ukiyoe's School, was a pupil of the celebrated painter, SHOGEN, and jealous of his co-pupil, MITSUZUMI TOSA, to whom SHOGEN had granted this name. Despairing of ever getting on, and being continuously chided upon his stammering, he was led by his wife to paint his own image upon a stone slab, part of a garden trough, requesting that the trough might be used as his tomb. So much concentrated energy did he put into his work that the image showed through the stone, and Shogen, perceiving this, granted him the privilege of using the family name of TOSA. This, however, is legendary; Takenobu, who gives the story, states that Shogen died long before Matahei's birth. Like most celebrated painters, Matahei is credited with pictures which became alive: a devil from his brush caused so much trouble that one of its horns had to be deleted by a priest, and a host of his personages once rose from the paper, much to his astonishment. The latter scene has been pictured by Yoshimori. Matahei is believed to have lived at the beginning of the seventeenth century, and his genuine works are very rare.

579. MATANO NO GORO 股野五郎 (KAGEHISA 景尙). Strong wrestler depicted throwing a stone at Sanada Yoichi, or wrestling with Kawazu no Saburo. He was named after the village of Matano.

580. MATSUO KOTEI. It is related that during the construction of the artificial island of Tsukijima, near Kobe, the blocks of stone of the infrastructure were repeatedly washed away by the waves. Kiyomori then consulted the necromancer Abe no Yasuujii, who explained that the site selected for the island was above the lair of a dragon, who required to be propitiated before the undertaking came to success. Thirty men were to be buried in the sea, and upon their bodies pillars were to be set bearing Buddhistic inscriptions. It was, therefore, decided to take the victims from travellers to Hiogo, but such an uproar was raised by the people that the propitiating ceremony was postponed. Matsuo Kotei, then a young man, volunteered to be buried alive instead of the thirty others, and thanks to his sacrifice the building was completed (1161). Compare GENSUKE BASHIRA.

581. MATSUYAMA NO KAGAMI 松山の鏡. The mirror of Matsu-

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yama. One day a man from Echigo was called to the capital, and as the journey was then a very long one he parted sorrowfully from his wife and his little daughter, promising that if he returned safe from Kyoto he would bring them some uncommon present from the great city to console them. Several months elapsed, and at last the father returned to his home, bringing to his daughter some toys and to his wife a metal mirror, which excited her wonder, for never had such a thing been seen before in their village. Eight or nine years later the mother began to ail, and in a few weeks the illness became so grave that she felt the approach of death, and, calling her daughter to her bedside, gave her some last advice. As a parting gift to her child, she gave her the mirror and told her that if ever she felt lonely after her mother's death to look in the mirror and she would behold the face of her late parent.

After a year of mourning the widower married again, and his new wife soon began to treat unkindly the lonely child. The daughter consoled herself by watching in the mirror what she thought to be the spirit of her dead mother, and her frequent retreats to her own room seemed suspicious to the stepmother, who accused the girl to her father, of working charms against her. The father one day lightly stepped into her room whilst she was watching the mirror, and as she saw his face reflected in the polished metal she hid the mirror in her sleeve. Her father thought that her confusion was a proof of some guilt, and severely questioned her. She then related to him how she was comforting herself by watching the face of her dead mother, and when her stepmother heard of it she realised how unjust she had been and mended her ways.

582. MEI SO GEN. A Chinese sage, depicted with a large hat on his back and a large jar in his hands.

583. MIIDERA (BELL OF). See BENKEI.

584. MIKENJAKU 眉間尺. The representations of this legend are characterised by the presence of two or three heads boiling in a cauldron. A King had two masses of iron of which he desired a sword to be made. He sent them to a smith, who, instead of making one sword, made two, one



NATURE IN THE FUKUOKA MOUNTAINS  
(Fukuoka Prefecture, Japan)





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male the other female. He sent one to the King but buried the other, telling his wife to keep the hiding-place secret and to give the sword to their son, MIKENJAKU, when of age if he died before that time himself. He guessed that he would be found out, and in fact, the King's sword being always covered with moisture, the astrologers said that it was weeping for its mate; thereupon the smith was sent for, tortured, and killed. His wife flew to the mountains with her son, and remained there till the boy reached manhood, when he fetched the sword. At that time the King had a dream that he would be killed by a man whose eyebrows (*Miken*) were separated by a distance a foot (*Shaku*) wide. His confidant, HAKUCHU, who had a grudge against him having heard of it, took it as a token that Mikenjaku would avenge his father. He repaired to the mountains to tell Mikenjaku this tale, and the boy, deciding to trust to fate and his inspiration, bit off the point of his sword, and after requesting Hakuchu to take his head to the King, beheaded himself. When the latter saw the head he was so terrified that he ordered it to be boiled in a cauldron for twenty-one days, at the end of that period the appearance of the head had not changed, and Hakuchu told the King that the head wanted to talk to him. The King reluctantly assented, and as he stood over the cauldron the mouth of Mikenjaku opened, and the point of the sword flew out and cut off the King's head; Hakuchu seized it and threw it into the cauldron, where the two heads began to bite each other. Thinking that the King's head might overpower that of Mikenjaku, he leaned over the kettle and beheaded himself so that his own head might insure the defeat of the King's. Hence the representation of three heads in a cauldron. See MORINAGA.

585. MICHIZANE. See SUGAWARA MICHIZANE; TENJIN or TEMMANGU.

586. MIKOSHI 御輿. Sacred car without wheels, carried upon the shoulders of the devotees with a dummy image of the Deity inside; it is followed by the *Yatai*, or *Dashi*, on wheels. This custom, which prevails at the festivals, originated in the time of Go Toba (1108-1123).

587. MIKOSHI-NIUDO 見越入道. Bald-headed Bakemono with a

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lolling tongue, whose favourite amusement consists in looking over screens and frightening people.

588. MIKUNI KOJORO 三國小女郎. Depicted as a Joro attacked by a monster. This is an episode in the drama, *Shisanni Monogatari*. The lord of Kyushu had a violent enemy in the person of a witch named Shiranui, who tried to ruin him and his family. With her magic she caused him to fall in love with Kojoro, whom he redeemed from her condition. As she went to meet him in his palace the witch sent a monster to kill her, and then personate her. In this guise the monster became the favourite concubine of the Kyushu lord, whose death it caused in a short while.

589. MIMIDZUKA 耳塚. The Ear Monument at Kyoto, erected on the spot where some thirty thousands ears were buried after being removed from the pickled heads of the Coreans defeated in the war of 1592-98 by the troops of Hideyoshi. It stands in the gardens of the temple of Daibutsu, near the Sanjiū san gendo temple. Its shape is that of the mystic pillar used for stone lanterns, and on its four sides are the Sanskrit letters standing for *Cha* (ether), *Kā* (wind), *Ka* (fire), *Wā* (water), *A* (earth).

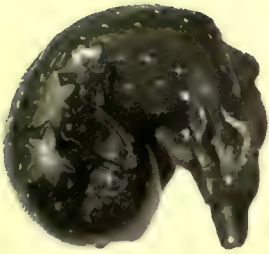
590. MINAMOTO 源. See GENJI.

591. MINATO GAWA 湊川. See KUSUNOKI MASASHIGE.

592. MING HWANG. See GENSO, Chinese Emperor.

593. MINOGAME 蓑龜. The tortoise (*Kame*) of a thousand years, one of the four supernatural animals (Tiger, Dragon, Howo, Tortoise) of Chinese mythology (the *Kirin* takes sometimes the place of the tiger). One of the tortoises presents some of the features of the dragon, generally the head, but the most common presentment of the sacred animal has a long tail, said to grow when it is over five hundred years old, and the origin of which is probably due to the fact that tortoises kept in ponds become covered with a parasitic growth of vegetable origin the resemblance of which to the *Mino*, or rain coat of the peasants, was too irresistible a chance of punning to be left unnoticed. The hairy tortoise is often shown carrying on its back a





MIKEN JAKU (A.)  
DEER AND MAPLE (M.E.)  
MOMOTARO (C.P.P.)

MOSO (M.T.)



DEER AND MAPLE (A.)  
MOMOTARO (A.)  
MOMOTARO (M.T.)



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huge rock, with the three or more jewels, or even Mount HORAI itself, perhaps as a modification of the Chinese custom to show the tortoise as a pedestal for inscribed tablets, in itself a likely treatment of the Hindoo legend which places the world on the back of an elephant, standing on a gigantic tortoise. The feet of the tortoise were, according to the Chinese, used to consolidate the world by the Empress JOKWA (q.v.) after KUNG KUNG had shattered the pillar of Heaven. The tortoise is emblematic of longevity, and as such found as one of the constant attributes of Fukurokujiu, Jurojin, and of the various legendary patriarchs, Semins, or other personages who were endowed with particularly long spans of earthly existence. See EMBLEMS, KOAN, URASHIMA, MONKEY.

A blind minogame, with an eye instead of navel 一眼の龜, dwells at the bottom of the sea. It can never see the sun but once every three thousand years, when it rises to the surface, and even then it must find on the waves a plank with a hole in it, place its eye over the hole and await some friendly gust of wind to turn upside down both tortoise and board. This Buddhist parable from the *Hoke Ryo* has passed into a proverb applied to unlikely events. The story is given in *Ehon Hohan*, IV., 23, in which are also found the story of the monkey and the tortoise, and of the tortoise and the two cranes. A minogame whose pond was drying up fast, begged two cranes to take her to some other lake, and they tried to do so by means of a reed, which both cranes held in their bills, and to which the tortoise hung by her jaws; but the minogame wished to speak whilst in mid air, and it dropped to the ground where it died, (II., 22). See UMI BOZU.

The terrapin is another tortoise which has its place among proverbs. *Tsuki ni Suppon* means: "The moon is not the only round thing," and is often illustrated. One sees sometimes a drawing of one or two tortoises dangling from a string above the parapet of a bridge, this represents the small tortoises sold by pedlars, and which people buy to liberate in ponds. This custom is called *Hojoye*, or setting free; and the tortoise-sellers adopt as a mark the characters 放龜 *Hanashi Kame*: "tortoises to be let loose."



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594. MIRRORS, or KAGAMI. For magic mirrors see Chamberlain's *Things Japanese*, also Ayrton and Perry's *Royal Society Paper*.

MATSUYAMA NO KAGAMI, see MATSUYAMA.

TABARI NO KAGAMI, see HELL.

KAGAMI BUTA, *netsuké*, the face of which is a disc of metal fitted in a box-shaped piece of wood, lacquer, or ivory; at the back of the disc is a ring or hoop to receive the cord. When there is no metal disc and the *netsuké* is turned to a circular flat shape, in one or two pieces, it is called *Manju* (rice cake).

KAGAMI ONNA NO TAMASHI, proverb, "A mirror is the soul of a woman."

KAGAMI GA KUMORU TO TAMASHI GA KUMORU, proverb, "When the mirror is dull the soul is unclean."

Mirrors used to be given by women as offerings to temples to be melted and made into bells. Hearn, in *Kotto*, gives a legend of a woman who, after giving her mirror to a temple, where it was left amongst myriads of others thrown in a heap to await melting, rued her deed, and wished to have the mirror back, but she could not afford to buy it back from the priest as she was too poor. She died without getting it and when the heap of mirrors went to the foundry her *Kagami* resisted the fiercest blast, because metal, the gift of which had not been made to the divinity with a whole heart, could not be received unto the bell.

MIRROR OF TSURAYUKI. In the diary *Tosa Nikki*, of the court noble, Tsurayuki, the author relates how one day his ship passed Sumiyoshi in the Osaka river, and a sudden gale threatened to send all hands to the bottom. To appease the god, *Nusa* (cut paper) was thrown into the waves; but the storm increased, and the captain suggested that some different offering was needed. Tsurayuki thought: I have a pair of eyes but I have only one mirror, therefore will I give the God my mirror; and as the *Kagami* touched the water the waves disappeared and the sea became smooth.

595. MIROKU. See MAITREYA.

596. MIRUME. See HELL.

597. MITSUKUNI 満國. MITO NO KO MON, 水戸黄門, or MITO NO

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GIKU, second Daimio of Mito, was a grandson of Ieyasu. He is credited with having caused the base of the Kaname Ishi (see EARTHQUAKE FISH) to be dug up. But he has more solid claims to fame, however. He caused the *Reigi riu Ten*, (a work of over five hundred volumes, dealing with Imperial ceremonial), to be published, and also fostered the compilation of the *Dai Nihon shi* (two hundred and forty volumes). The cost of these enterprises was such that he yearly devoted 30,000 *koku* of rice to their achievement.

598. MITSUME 三目小僧. Three-eyed goblin, with one eye in the centre of the forehead; also shown amongst Mythical Foreigners in Hokusai's *Mangwa*, under the name MITSUME KOZO. It may be of interest to compare this ghostly creation with the Tibetan deity, PALDEN LHAMO, which, according to Percival Landon (*Lhassa*), the Tibethan found re-incarnated in the late Queen VICTORIA. This infernal divinity is a female with eye teeth four inches long, painted dark blue, with three eyes, and sitting on a chestnut mule. Her scanty garment consists in a girdle made of the skin of a recently flayed man; her mule, the girth and cropper of which are living snakes, tramples under foot the mangled remains of human bodies. The female devil in question quenches her thirst in human blood, drunk out of a skull. Altogether, a creation to which the outward appearance of the Japanese goblin is highly preferable.

599. MITSUNAKA 満仲 (TADA 多田 NO MANJU), whilst hunting on his estate of Nose, in Settsu, fell asleep under a tree. He dreamt that a lady came to ask his help against a huge snake, and told him that she was the daughter of the King of the dragons. He promised to give her his assistance, and as a token of her gratitude she presented him with a perfect horse. He awoke to find the horse standing near him, awaiting his pleasure; he then spent a week praying at the shrine of Sumiyoshi, and killed the snake with an arrow (*Ehon Shaho Bukuro*). See also NAKAMITSU.

Mitsunaka was the son of Rokusonno Tsunemoto. His own son, Genkei, objected to the hunting and fishing proclivities of his father on religious grounds, and he obtained the conversion of Mitsunaka. One day Tada no

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Manju wanted two swords made, but although the most renowned masters of the art attempted to satisfy him, none succeeded but a craftsman from Chikuzen after seven days of continuous prayer. When the blades were tested upon the corpses of criminals one sword cut through the beard, and was called *Higekiri maru*, "beard cutting sword"; the other cleft the knee, and was thereafter known as *Hiza maru*.

Mitsunaka is sometimes depicted killing or catching a devil in a wood. He died in 997, at the age of eighty-six. Raiko (Yorimitsu, q.v.) was his eldest son. See NAKAMITSU.

600. MITSUNOBU SHOGEN TOSA. Celebrated painter. See MATAHEI and also the story of MITSUMI TOSA.

601. MITSU TOMOYE 三つ巴. The three-comma figure. See under Cock. This emblem is said to represent three waves; it may, however, be derived from the *triscele*, or three-legged symbol, which Goblet d'Alivella considers to be a solar emblem, like the Svastika.

It may also be noted that a combination of two, or three, *Magatama* would give a similar figure to the *futatsutomoye* or *mitsutomoye* respectively. The single-comma figure found on some *tsuba*, especially amongst old pieces, in which it appears cut through the metal, might indeed be only an elongated *magatama*. Some tomoye figures present a dot in the "head" of the comma, which might correspond with the hole of the *magatama*.

The mitsutomoye is the favourite form, and figures largely amongst crests (*mon*); it is called *migi mitsutomoye* when the commas point clockwise, and *hidari mitsutomoye* when they point to the left. In the Korean flag a circle divided by an S-shaped line instead of diameter in two equal parts, coloured red and blue respectively, resembles the double tomoye, but it leaves no free space between the "commas" as in the Japanese design.

602. MITSUZUMI TOSA 土佐光信. Name granted by SHOGEN TOSA to his pupil SHURINOSUKE. After the painter Shogen Tosa had fallen into disgrace he started a painting school near Kyoto, and lived the life of a *Ronin*. Once his garden was invaded by a host of peasants from Omi, who said that they had traced to his house a tiger which had done considerable



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damage in their district. His pupils laughed, but not so the master, who followed the peasants and found a tiger asleep at the back of his house at the foot of a bamboo hedge. He gave it as his opinion that it was a copy of a well-known picture by Ganki, and that the copyist could be no other than Motonobu KANO, son of Yusei. No tracks being found, the peasants were lost in admiration of the insight of the master. His pupil, SHURINOSUKE, asked to be allowed to paint out the tiger, and if he completed the task satisfactorily to assume the family name of TOSA. His request was granted, and he succeeded in blotting out every feature of the beast so that nothing could be seen but the bamboos, much to the delight of Shogen.

603. MIURA NO OSUKE 三浦大助. Warrior on the side of the Minamoto clan in their struggle against the Taira. He was eighty-nine years old when he was besieged in his fort of Kinugasa by Kaneko Iyetada and Hatakemaya Shigetada, and his troops were despairing in consequence of the enormous odds against them. To give them courage, he ordered his own horse to be saddled, and without any weapons led a sortie, falling a victim to the arrows of the besiegers. As a long-lived hero he is occasionally found associated with Urashima Taro and the other centenarians of Japanese legend. According to some he was 106 years old when he died. He left a son, Miuro Arajiro Yoshizumi, famous as a strong man.

604. MIURA KURANOSUKE 三浦内藏之助 killed the Tamamo no Maye (q.v.).

605. MIYAMATO MUSASHI 宮本武藏 was the originator of the two-sword style of fencing (*Nitōryū*). He began the life of a *ronin* when he was fifteen years old, and killed a fencing-master, whose hundred pupils, thinking to avenge him, challenged Musashi, and met him with a shower of stones and arrows, but without succeeding in wounding him. Once, while he was travelling about to learn fencing, he lost his road in the mountains, and met a grey-headed and dignified old man, who invited him to his house. On the way Musashi boasted of his achievements, and the old man laughed. Musashi then, heedless of the age of his companion, drew his sword and attacked him, but the old man parried every stroke with a saucepan lid.

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Musashi, recognising his stupidity, apologised, and stayed with the old man, who was no other than the celebrated swordsman KASAWARA BOKUDEN, who eventually taught him the finest points of the art. See Denning's translation of the life of Musashi (*Japan in the Days of Yore*, Vol. IV.).

Another fencing-master, Sasaki Gwanryu, having killed Musashi's father, he met him in Kokura in a small island, using a wooden sword against the steel blade of Gwanryu, whom he killed. Since then the island has been called Gwanryu (*Ehon Wakan Homare*, 28). Musashi died in 1645 (Shoho 4), at the age of sixty-four. He is said to have executed remarkable paintings of Shoki and Daruma.

606. MIZARU. See APES.

607. MOGUSA NO GANSO 艾の元祖. Hermit of the province of Goshiu, who wandered in the forests of the mountain Ikubi yama. All moxas are called in Japan *Ibuki yama no Mogusa*.

608. MO HAKUDO 毛伯道 (MAO PO TAO). Four recluse, LIU TAO KUNG (RYUDOKYO), HSIEH CHI CHIEN (SHACHIKEN), CHANG CHAO CHI (CHOCHOKI) and MAO PO TAO, lived an ascetic life for forty years, and one day compounded an elixir vitæ, of which Mo Hakudo and Liu Tao Tung drank, and died. Their companions, disgusted at the result of the experiment, cast the stuff away, but found soon after how foolish they had been when they saw at the top of the mountain their erstwhile companions mounted on white deer and followed by numerous pilgrims.

609. MOJO 毛女. The female Sennin MAO NU. Youthful female of wild aspect, with straight thick hair, carrying branches of pine and peach trees, with fruits and blossoms, also a makimono and a basket containing some loquats (Japanese medlars). She is usually clad in skins. Two Chinese travellers, Juntai and Inshikyo, who met her waiting upon a Sennin in the mountains of Su, questioned her, and she said that she had been a palace maid up to the fall of the Tsin dynasty, when she flew to Mount Kain and lived on a diet of pine needles, becoming so light that she was able to soar aloft like a bird. She is also called Mogioku Kio.

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610. MOKI 孟岐, shown polishing a sceptre. He was a hermit of Seikwa, to whom the Emperor SHUKO gave a jewelled sceptre, and he carried it with him, rubbing it on his sleeve till it broke from wear. He lived upon cinnamon leaves gathered at the foot of the Mount Kwain.

611. MOKIN 孟欽, of Rakuyo, taught magic. His prosperity enraged a man named FUYU, who planned to murder him, but the wizard transformed himself into a whirlwind.

612. MOMIJI. The Maple, the leaf of which changes colour in the autumn, from green to red. Picnics to view the maples are called *momiji gari* 紅葉狩, and this name is also given to the legend of Taira no Koremochi, (q.v.) upon which is based a Nō dance. Warming *sake* on maple leaves has been for ages an elegant amusement; it is depicted in the *Shaho Bukuro*. This subject is sometimes seen in *netsuké*, and usually a deer is shown with the *sake* drinkers, the deer and maple being usually associated as emblems of autumn, much in the same way as mushrooms and chestnuts symbolise October. Amongst the numerous poems inspired by the sight of purple maple leaves, the best known is probably that of NARIHARA (q.v.). The five-fingered maple is called *Ko no te*: child's hand.

613. MOMOTARO 桃太郎. Little Peachling. A favourite fairy tale, of which numerous translations have been published.

One day the wife of a poor woodcutter went to the river hard by to wash same clothes. As she was preparing to return home she perceived a large object coming along the water, and on reaching it with a stick found that it was a peach larger than she had ever seen or heard of before. She took it home, washed it, and handed it to her husband to open. As the man cut it a boy emerged from the kernel, whom they adopted as a present from the Gods to comfort them in their old age. They called him MOMOTARO, the Elder son of the Peach, and he grew big and strong, excelling in feats of strength beyond most boys of his age. Once he decided to leave the elders and to go to ONIGASHIMA, the Island of the Devils, to seek his fortune. The old people gave him some dumplings to take with him, and sped him on his road. He soon met a dog who asked for a dumpling and promised



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to accompany him; then a monkey and a pheasant came with similar requests, and with these three followers he reached the gate of the Devil's fortress. They got in and had a stiff fight with the demons, the animals taking part in the fray. Finally, they reached the inner fastness of the place, in which the chief devil, AKANDOJI, was waiting for them with an iron war club. He was, however, thrown down by MOMOTARO, who bound him with ropes and made him disclose the secret of his treasures. Then Peachling helped himself liberally and, followed by his three companions, returned to the home of the woodcutter, becoming thereafter a rich and honoured member of the community.

The story is variously represented in art, often with great detail, but sometimes only indicated by an open peach from which emerges a boy, or humorously a monkey.

As a strong boy Momotaro is often depicted in company with the Golden boy, KINTARO (q.v.).

Lengthy translations will be found in the work of T. Ozaki, in Mitford's *Tales of Old Japan*, and in the Kobunsha fairy tales series.

614. MONGAKU SHŌNIN 文覺上人. See ENDO MORITO.

615. MONKEY (*Saru*). The Three Monkeys. See APES; KŌSHIN. Satow calls them monkeys of the three countries (India, China, Japan).

MONKEY. Day of the Monkey. See KŌSHIN.

„ Magical, shown on a cloud or blowing his hair into a hundred and eight men. See SONGOKU, attendant of Sanzo Hoshi in the Chinese romance, *Saiyuki*.

MONKEY. Monkey Showman (*Saru Mawashi*) as a ruse of war. See KUSUNOKI MASASHIGE.

MONKEY SERVANT. Nickname of Taiko Sama (Hideyoshi), who was very ugly.

Monkeys are of frequent occurrence in Japanese art; long armed ones often decorate the scabbards of short swords, while the red-faced variety is depicted in every posture in the whole range of art, from *netsuké* to *kakemono*. It is one of the signs of the Zodiac, and as such associated with the horse

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(q.v.). A monkey is also shown trying to catch an octopus in the water, or caught by an octopus, but no legend appears to be connected with this design. Monkeys trying to catch the reflection of the moon in the water are also a common subject.

The monkey plays a rôle in legend and fairy tales; he is the companion of Momotaro, of Sanzo Hoshi, and the chief actor in a few tales, amongst which the following:

MONKEY and the BOAR. A boar once heard his master say that he would kill his monkey, which was of no use and only frightened his young baby. The boar talked it over with the monkey, and arranged to steal the baby so that the monkey could run after him and return the infant to his father. By this ruse he saved his life and earned the gratitude of the parent (Ozaki).

The Feud between the MONKEY and the CRAB. This fairy tale is called *Saru Kani Kassen*.

A monkey once met a crab, and noticing that the latter had a rice cake which he was taking home, deluded him into exchanging this delicacy for a dry persimmon seed. The crab accepted, and planted the seed, which soon grew into a fine tree. The monkey espied the tree when the persimmons were just getting ripe, and one day, as he was going to help himself, he found the crab waiting under the tree, who asked him to let him have some of the fruit as he could not climb up to it. O Saru, instead of doing so, eat the ripest fruit, and, when the crab expostulated, bombarded him with unripe persimmons with such force that he almost killed the crab. The family of the latter got roused, and getting together an army of crabs, declared war on the simian race. They were, however, unable to cope with the hosts of the enemy, and had to resort to ruse against their crafty opponents; a mortar and its pestle, a bee, and an egg (some say a chestnut) foregathered with the crabs and decided to bring O Saru to his doom. First, peace was concluded with the monkeys, and after a little time had elapsed without trouble the offender was humbly invited to visit the son of the wounded crab to renew their broken friendship. The monkey came, and was given the place of honour near the fire, which he found very

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low. He then began to stir the ashes, and the egg (or the chestnut), which was laid amongst the ashes, exploded, severely burning him. He rushed to the kitchen to wash his burns, when the bee, which was hard by, waiting her opportunity, stung his face. He thought then that he had better return home, but on the doorstep he tripped on some seaweed, and as he fell the mortar and pestle dropped upon him from a shelf above, so bruising him that the crabs had no trouble in achieving their work of revenge.

The MONKEY and the JELLY FISH. RIUJIN, Dragon King of the sea sick unto death, lay helpless among his lieges, and the Octopus, his doctor, despaired of his life unless he could get the liver of a live monkey. He suggested sending to the earth KURAGE, the jelly fish, who was then able to walk on four legs and whose body was protected by a hard shell. The Kurage started on his mission, and succeeded in decoying a monkey to go with him to visit Riujin. But the monkey, being of an inquisitive turn of mind, soon wormed the secret out of the fish, and then, feigning great sorrow, wished to return to the land. "Willingly would I oblige you, but as a matter of fact we monkeys have five livers, and the weight of them is rather wearisome, so that I have left mine hanging in a tree; you should have told me your wishes before starting." The Kurage was credulous, and returned; the monkey, once on the shore, jêered at him, and he then understood his mistake. Neither prayers nor bluster could avail him, and he had to return to the palace of Riujin disappointed and sad, though little expecting the fate he had in store. And now jelly fishes have neither legs nor shell because Riujin sentenced this one to be beaten to a jelly, and all the bones taken from its body.

The *Ehon Hokan* gives a somewhat different version: Otohime, daughter of Riujin, was sick and wished for a monkey's liver; the *Kame* (tortoise) was sent across the sea to find one monkey, which she deluded into riding on her back to the Riugu. On the way they met the *Kurage* weeping, and O Saru asked why the jelly fish was grieving when the *Kurage* told him the truth. The monkey affected to be deeply sorry, because he had left his liver at home, but he would ask Riujin to let him go back and get it. This request once granted, he took good care



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not to come back, and after a while, Riujin heard the whole story, when he ordered that *Kurage's* bones be extracted from his body. This story is called: *Saru Kame no Noru* 猿乗龜.

Perceval Landon, in his work on *Lhasa*, (Vol. 2, p. 368 and seq.), gives a Tibetan tale which has some points of similarity with the above, and may be of interest for comparison:

Lizards in olden times lived in the water. The wife of a lizard had some fancy for some fruits growing on shore, and by nagging her consort she induced him to attempt to bring her some. The lizard, however, could not climb trees, so he sought the good offices of a passing monkey, who not only gave him the fruit he desired but took him to his home in a neighbouring cave, where they became fast friends. The female lizard, wondering at the long absence of her mate, sent a young one to inquire after him. The youngster reported the true state of affairs to his mother, who became very wroth, and sent him back with a cunning message that she was dying, and could only recover by eating the heart of a monkey. The lizard then invited his unsuspecting friend to visit his watery home, and on the way told him the reason of his invitation. "Oh," said the monkey, "it's not one but two hearts you want; let us go back and find another monkey." The lizard then put back to land, when the monkey gave him the slip with a few parting words of an appropriate nature. The lizard decided to kill the monkey if he could, and to that end he went to the cave to await his return. The monkey suspected that some treachery was afoot, and stopping in front of the hole, shouted "O, great cave!!" twice, and getting no answer, he said aloud, "Strange that there is no echo to-night, there must be someone in the cave." The lizard then imitated him, and thus gave himself away. He was roundly reviled by the monkey, and flew away . . . but the story does not say whether he went home.

616. MOON 月. Man in the Moon. See GEKKAWO, God of Marriage.  
,, Hare in the Moon. See HARE.  
,, Frog in the Moon. See CHAN CHU.

There is no end of Moon lore, transmitted from India by the Chinese,

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with many additions and modifications, so that the Japanese moon, TSUKI, enjoys the same legends as the Chinese moon YUEH. The old man YUEH LAO, who told WEI KU that he bound together the feet of lovers with red silk, becomes GEKKAWO. The hare SAKCHI, who threw himself in the fire to save starving people, and was thrown into the moon by Indra, is also there, and with him the Moon shares the representation of the YIN (Yoni), or female principle. The Chinese KWEI tree (cassia) is the Japanese KATSURA. It grows on the moon till its leaves become blood red in the autumn, and its foliage, of which the YÜ SIEN 玉仙 (Gioku sen) immortals have eaten, confers not only immortality but renders the body of the eater entirely transparent. Eight of these trees grow in the moon, and the old man, WU KANG, will hew down their ever-growing boughs till the end of the worlds in expiration of a sentence. The moon divinity is a female one, called Jōgā.

SUSANO O NO MIKOTO, the legendary hero of early Japan, the brother of AMATERASU, has also become a Moon God.

The Cicadae and the Grasshoppers are consecrated to the moon, and the frog is also related to moon lore as set forth in the story of CHANCHU (q.v.).

Poems are composed to the moon with accompaniment of *sake* drinking on the fifteenth day of the eighth and the thirteenth of the ninth months. The Harvest Moon is also called Bean Moon, and offerings of dumplings, flowers and beans are made to it, the houses are also decorated at the time with clover (*Lespedeza*) and with *Eulalia* grass.

The collection of colour prints, *Tsuki Hiyakushi*, published in 1886, contains one hundred episodes which occur by moonlight in stories or theatrical plays.

617. MOONCHILD, and the BAMBOO CUTTER. This fairy story, the earliest Japanese romance, is the *Taketori (no Okina no) Monogatari*, and it has been translated and published with illustrations and an essay on the Japanese grammar, besides a transliteration by F. V. Dickins. Other translations have been published by T. Ozaki and by F. Turettini (in Italian).

The story has been published in six volumes, with an exhaustive

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commentary about 1830 by Tanaka Daishiu; it is but rarely found illustrated in popular prints, and only one *netsuké* representing it—a modern, indifferent piece, the identification of which was open to doubt—has yet been seen by the author, notwithstanding a diligent search amongst many thousands of specimens.

An old man who was a bamboo cutter, or more properly a maker of split bamboo baskets (*Taketori*), by profession, once found in the node of a bamboo he was felling a small baby girl, whose body emitted a wonderful light, and took her home to his wife. The *name giver* of the district was called, and she gave her the name TERUKO\* (Ray of the Moon). She grew up, and the fame of her beauty soon spread all over the land. Five Samurais of high rank came and simultaneously claimed her hand, but she would give no decision before they had achieved several tasks, for the completion of which she granted them three years. They were to bring her respectively the stone bowl of Sakyamuni; a branch from the tree of Mount Horai, which has silver roots, a gold trunk, and fruits of precious jewels; the five-coloured stone which adorns the head of the blue dragon; the swallow with a shell in his stomach, and the skin of the rat of Morokoshi which lives in the fire. But such ordeals were more than knights had ever faced, and all the five suitors thought to obtain substitutes from China for the inaccessible objects of Teruko's requests. The first to come, Ishizukuri, brought a bowl, dearly bought from a temple, but which gave no radiance in the night. Iso, the man to whom the finding of the swallow had been assigned, gave up the task; the third, Abe no Miushi, brought a rat skin, alas, only to see it burn in the light of a candle. The knight, Ohotomo, who was to hunt the blue dragon sent an expedition to China, and after a year, hearing no news, set forth himself, but got wrecked, and on being rescued in some Chinese town found his retainers feasting after giving up the search, and he followed their example. There remained but one, Prince Kuramochi, and he finally came bearing travel-stained garments and carrying a branch of gold and precious stones, which he had caused to be made during the three years by clever Chinese jewellers.

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\* F. V. Dickins, *Japanese Texts*, 1906, says Nayotake no Kaguyahime.



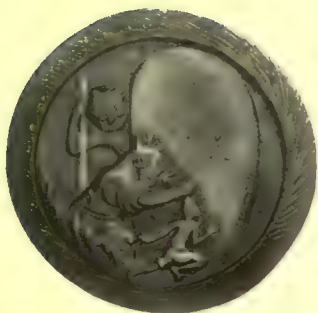
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Teruko looked but once at it, and complaining that the flowers had no scent, and therefore were not from Horai San, was going to dismiss her suitor when a tumult was heard in the forecourt. Ayabé no Uchimaro, the head goldsmith, and his Chinese jewellers had followed the knight, claiming the payment of their labours. As he could not meet this claim, Teruko paid the jewellers and sent the Prince away. By then the Emperor had heard of this marvellous girl, and came to press his own suit. She declined his attentions, and explained that she was constrained to do so because she was one of the daughters of the moon who, having refused to execute an order of her mother, JOGA, had been sent for twenty years on the earth, and that soon she would have to return to the moon. She then gave to the old bamboo-cutter a phial of the elixir of life and a poem to be given to the Emperor. Then seventy of her sisters appeared coming from Heaven to fetch her from the corner in which Taketori had attempted to hide her behind a screen, and they took her back to the moon.

Taketori and his wife then only wished to die. The old man gave to the Emperor the elixir, the *Fuji no Ksurī*, and the poem, but the Emperor caused the latter to be burnt on the summit of Mount Fuji, into the bowels of which he threw the elixir, and since then Fuji has smoked.

TERUKO is generally called KAGUYA HIME 赫映姬.

618. MORINAGA 護良. Son of GO DAIGO Tenno, under whose reign he was shōgun, and who was accused by Ashikaga TAKAUJI of plotting against his own father, on the evidence of a stolen letter referring to some military arrangements. The weak Emperor allowed his son to be thrown into captivity in a cave in the Nikaido mountain at Kamakura, where, in 1345, Ashikaga Tadayoshi, who had just been defeated by Hōjō Tokiyuki, and was afraid lest the latter might deliver Morinaga, caused him to be murdered by a retainer named Fuchibe Yoshihiro. Yoshihiro attacked him from behind, and although exhausted by his long captivity Morinaga *bit off* the point of the sword of his would-be murderer, who achieved him with his kotsuka. Fuchibe, remembering the story of Mikenjaku, threw the head away in a thicket instead of taking it to Takauji.



THREE OLD MEN (*H.S.T.*)  
MIRROR OF HELL (*W.L.B.*)  
KWANYU (*H.S.T.*)

MOMOTARO (*G.H.N.*)  
MANZAI (*Y.*)  
MOSO (*W.L.B.*)

LOST CASH (*H.S.T.*)  
MOON AND TERRAPIN (*A.*)  
MIURA NO OSUKE (*H.S.T.*)





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619. MORITSUNA. See SASAKI.

620. MOSO 孟宗, or KOBU 公武. The Chinese paragon of filial virtue, MENG TSUNG, who lived in the third century A.D. In the depth of winter his mother expressed a violent desire to eat stewed bamboo shoots. Weeping over his misfortune that such a delicacy could not be got so early in the year, he thought to make at least an attempt, and repaired to the nearest bamboo grove to dig out the snow and look for the unexpected; but he was as much staggered as delighted when the ground he had uncovered burst under his very feet, disclosing fresh grown shoots of unequalled beauty. This story is frequently found illustrated. The bamboo shoot alone, emblematic of the story, takes often the place of a more elaborate representation, particularly in *netsuké*. Another allusion is a node of bamboo with Moso's hat and straw coat.

621. MUFUKU 無腹. Mythical human beings who have no belly, and who "cannot laugh because they have no sides to hold." See FOREIGNERS.

622. MUH WANG. See BOKU-O. Fifth King of the Chow dynasty of China.

623. MU JIMA. Hairy Mermaid.

624. MUKEIKOKU 無啓國. Foreign country, the people of which, according to the *Todo Kummo Zue*, live in holes dug in the earth, and, although they have no stomach at all, manage to exist on a diet of earth only; when they die, they are buried, but very soon after come back to life. In another country, the SAMBANKOKU 三蠻國, the natives live on stone.

625. MUKO 務光. The Chinese sage, WU KWANG, who lived in the period of KA. His ears were seven inches long, and he lived on garlic. After the King Ketsu (Kie) was destroyed by the King of To (Tang), the latter offered the throne to Muko, who refused, and went to the river Ryosui carrying a big stone in his dress, and drowned himself. He reappeared four hundred years later, in the reign of Wu Ti. According to a note of doubtful accuracy he is shown carried on the *minogame* of PENG LAI

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SHAN (Mount HORAI), one of the three fortunate islands of Chinese legend, like Koan and Roko, from whom it appears impossible to differentiate him in carvings.

A similar mode of suicide was adopted towards 300 B.C. by K'ü Yüan 屈原 Kutsugen (or K'ü P'ing 屈平), privy councillor of Hwai, Prince of T'su, by whom he had been disgraced through the calumnies of a rival. After composing a poem, the unlucky minister drowned himself, with a stone in the bosom of his dress, in the river Milo. Mayers (*C.R.M.*, 326) tells us that the anniversary of this event is still commemorated on the fifth day of the fifth month by the people of Southern China.

626. MURAI 村井. Warrior shown without his armour or helmet, but simply clad in his *kimono* and *hakama*, with one long sword in his girdle, defending himself single-handed with his bow against a surprise attack (illustrated in *Brinckmann's*, Vol I.).\*

627. MURASAKI SHIKIBU 紫式部. Celebrated poetess of the tenth century (died 992), author, amongst other works, of the *Genji Monogatari*, which she composed to amuse the Empress Jioto no nin, wife of Ichigo Tenno. The *Kogetsusho* edition of this work forms fifty-four volumes. She is called by a French writer (G. Bousquet) *l'ennuyeuse Scudery Japonaise*, though Mr. Aston's verdict is different. She was also nicknamed Nihongi no Tsubone by Mido Kampaku Michinaga, because she imitated the idea of the *Nihongi* in her *Genji Monogatari*.

Her name, Murasaki, means violet, and, according to the dramatised version of her story, she was the daughter of Fujiwara Toyonari, one of the ministers. She lost her mother when she was but ten years old, and her father having married again, his second wife, named Terute, who gave him a son, hated Murasaki, and tried to get rid of her by foul means. Although still very young, Murasaki had achieved considerable fame as a singer, and when twelve years old she was invited to the cherry-blossom festival in the palace grounds, and there requested to sing before the Empress. Her performance was so satisfactory that she was loaded with presents, whilst

\* The Japanese legend attached to the print reads: "Udaijin being very angry shot with bow and arrow Murai and Kimura." This may refer to Nobunaga.

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her stepmother, who had been unable to accompany her songs, was put to shame, and resolved to avenge herself. She waited for a day that the girl was singing to her young brother, and offered her some *sake* which had been drugged; but she mixed the cups, and killed her own boy instead. Later, a flood of the river Tatsuta ravaged the gardens of the Emperor's palace, much to the dismay of his consort. He bethought himself of the power of verses over the elements, and then commanded Murasaki to come and check the flow of the waters, which she succeeded in doing by the recital of her poems, earning the title of HIMÉ; hence her name of Murasaki Himé.

Her father was sent on an embassy to China, and his absence gave Terute another opportunity of exercising her relentless hatred against the poetess. She ordered one of her retainers, Katoda, to kill Murasaki on the plea that she had lowered herself to the level of a *Joro*, but Katoda, who knew the vile nature of Terute, took Murasaki to his wife amongst the mountains, where she grew under her care, to be found after many years by her grieving father one day when he was hunting.

Murasaki Shikibu is usually represented amongst the thirty-six poets, or composing her verses whilst looking towards lake Biwa from the terrace of the temple of Ishiyama.

Murasaki married Nobutaka, and their daughter wrote the novel, *Sagoromo* (narrow sleeves) (Aston).

628. MUSUBI NO KAMI 産靈神. See GEKKAWO.

629. NAGATOSHI 長年名和 (NAWA). One of the supporters of Go Daigo Tenno, to whom he gave refuge in his castle of Funanoye. In 1333, in token of gratitude, the Emperor gave him the provinces of Inaba and Oki. Nagatoshi attempted, with Nitta Yoshisada and Masashige, to defeat the rebel Takauji, but their efforts were in vain. In 1336, when Takauji took Kyoto and compelled Go Daigo to flee, Nagatoshi returned with three hundred horsemen to give a parting look at his own palace, he reached it after seventeen fights, only thirty-one of his followers remaining after the fray. He then sat in his courtyard, addressed the buildings, and helped his



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retainers to set fire to the *yashiki*, returning afterwards to the Hiyeizan. He died during the same year.

630. NAGARA KANJO. Flowing invocation; a custom peculiar to the province of Echizen, described by Griffis. When a woman dies in child-birth her death-name and invocation are written by the priests upon a square cloth, which is placed above a stream, the four corners being attached to four upright sticks. A *sotoba* is planted near it, and a wooden dipper placed in the pocket formed by the cloth. Each passer-by is expected to pour a dipper full of water into the cloth, and when the latter rots from sheer wear the soul of the woman is redeemed from the unknown sin in expiation of which she had died.

631. NAKAMITSU 仲光. Episode easily confused with the KANSHUSAI (q.v.), and, like it, forming the subject of a drama.

MITSUNAKA (q.v.), lord of Tada, in Settsu, had sent his son BIJIO to the monks of Hiyeizan to study. Once, desirous to see what progress the boy had made, he sent Nakamitsu to fetch him. On their return he found Bijio hopelessly ignorant, and was about to kill him, but left it to Nakamitsu to behead the boy. Nakamitsu's son, KOJU, implored his father to kill him instead of the young lord, and after a struggle of generosity between the two youths, Bijio escaped to the Hiyeizan and Koku died at his own father's hands. The Abbot of Hiyeizan reconciled Bijio to his father on the score of the loyalty he had inspired to his retainer.

632. NAKAKUNI 仲國. Noble of the court of GO SHIRAKAWA, usually shown on horseback playing the flute outside a house of the village of Saga, near Arashi Yama, in which he discovered, through the sounds of her *koto*, the exiled musician, the KOGO NO TSUBONE (q.v.).

633. NAKAMARO. See ABE NO NAKAMARO.

634. NAKASENA SONJA 那伽犀那尊者. One of the Arhats, shown with a begging bowl, from which ascends a fountain of water.

635. NAKATSUKASA 中務. One of the thirty-six poets; a lady, whose most celebrated verse is:

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Uguisu no  
Koe nakariseba  
Yuki kienu  
Yamazato ikade  
Haru wo shiramaji,

"If there was not the song of the Uguisu, how should they know that it is spring, in the mountains where the snow remains late on the ground."

636. NAMAZU. See EARTHQUAKE FISH.

637. NANA KOMACHI. See KOMACHI.

638. NANA KUSA 七草. The seven green herbs which were chopped up by a man in ceremonial costume and cooked on the seventh day of the first month as a charm against diseases. This custom remained in vigour for a considerable number of years, and the herbs were called 春の七草 *Haru no Nana Kusa*, or seven herbs of Spring, to distinguish them from the *Aki 秋 no nana Kusa*, or seven herbs of Autumn, selected for their flower, but not partaken of as food: the lespedeza (*Hagi*), *Eulalia (obana or suzuki)*, *Pueraria (Kuzu)*, wild carnation (*nadeshiko*), *patrinia (ominaeshi)*, *Eupatorium (fuji-bakama)*, and the *asagao*, or morning glory, generic name of the countless varieties of the convolvulus family, dear to the heart of early risers amongst *chajin*. A short poem consisting mainly of these names is quoted by Professor B. H. Chamberlain in his *Things Japanese*, and attributed to an eighth century poet, Yamanoe no Okura.

639. NANGYO KOSHU 南陽公主. Chinese female sage. During the troubled times which followed the usurpation of OMO (nephew of HAN YUAN TI, died 1144 A.D.), she retired from court upon the mountain KWA, and cultivated virtue in a hut she had built. After a year of seclusion she ascended to heaven on a cloud, leaving on top of the mountain her red shoes, which were petrified. Her servant followed her nearly to the top, but was lost in the darkness, and only found Nangyo's shoes as an indication of her fate.

640. NANZEN 南泉. Two temples on the opposite sides of a road

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disputed as to the possession of a cat, which roamed freely from one to the other, sublimely unconscious of the differences of creed between the aggrieved monks. The priest Nanzen, summoned to judge of this momentous affair, borrowed a sword and, seizing the cat, prepared to act like Solomon with the stolen child. But the monks were obstinate, and neither giving way, they each received one half of the unfortunate puss (*Ehon Hokan*).

641. NARA. Pillar. In the Daibutsu temple at Nara there is a huge column behind one of the *Nio*, in which is cut a square hole large enough to admit of a man passing through. This is a subject frequently met with in *netsuké*, pilgrims passing through the hole while others try to encircle the pillar with their arms, wondering how big the pillar is. As a rule the *netsuké* bear the inscription: *Nara Daibutsu do Bashira* 奈良大佛堂柱. A similar column exists in the Tempozan Temple. It is depicted in GOGAKKU's *Tempozan Shokei ichiran* (1838).

642. NARIHIRA 在原業平 (ARIWARA NO). One of the *Rokkasen*, grandson of the Emperor Saga. He lived from 825 to 880, and is often pictured as a man of great beauty, amongst the other poets, or in company with Ono no KOMACHI. He is usually shown riding through Suzuga, on the road to Azuma, the last day of the fifth month, after his exile from Court owing to some intrigue with the Empress, engaged in composing a poem on the appearance of snow-bedecked Fujiyama, which he compares with the spotted coat of a young fawn.

In other occasions sometimes depicted, he contemplates a field of iris in bloom, or composes his famous poem on the Tatsuta gawa, covered with the red leaves of autumnal maples:

Chi hayaburu

Kami yo mo kikanu

Tatsuta gawa

Kara kurenai ni

Mizu kukuru towa,

"Praised be the Gods! Even in the Golden Age no water ever became like Corean purple, not even the water of the Tatsuta gawa." As an allusion,





MAN IN THE MOON (L.F.)  
NABU NO YOMIHI (L.F.)



NABU'SA (L.F.)  
NABU'SA (L.F.)



NITTA YOSHISADA (Z.A.C.)  
NIO (L.F.)



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water strewn with maple leaves is of frequent occurrence in art. Narihira, on horseback, is seen on the banks of the Idé no Tamegawa, river in Yamashiro.

643. NASU NO YOICHI 那須與市, MUNETAKA. Archer whose clan took the fan as their crest, in allusion to his performance at the battle of Yashima, in 1185.

When the Taira were driven from Kioto by the Minamoto in 1182, the Empress NII NO AMA flew with the child, Emperor ANTOKU, to the shrine of ITSUKUMISHA, where thirty pink fans, bearing the design of the sun disc (*Hi no maru*), were kept. The head priest gave one to Antoku, saying that it contained in the red disc the *Kami* of the dead Emperor TAKAKURA (1169-1180), and would cause arrows to recoil upon the enemy. The fan was accordingly attached to a mast of the Taira ship, on which a court lady is always depicted, and a challenge sent to Minamoto no Yoshitsune, which was accepted by one of his archers, Nasu no Yoichi, who on horseback rode in the waves and with a well-directed arrow broke the rivet which held the leaves together, and thus shattered the fan.

644. NEISEKI 寧戚. The Chinese NING T'si, who found philosophy afforded him but a scanty living and went about driving a cart, like a peasant, singing verses reviling the government, and beating time on the horns of his ox with his stick. He was overheard by the Duke HWAN, who sent the philosopher Kwan Chung, to invite him to take service with him. The wagoner accepted, though his cryptic reply is said to have puzzled Chung (see Mayers, 517-932), and in time he became a minister. So great was his ability that he was entrusted with a difficult embassy to the hostile Duke of Sung with satisfactory results.

645. NEWT, as a love charm. See CHARMS.

646. NEW YEAR FESTIVAL. The New Year decorations are emblematic. The main part is the left-handed straw rope, *Shimenawa* (q.v.), so wound because the left is the pure or fortunate side, and from which depend groups of straw pendants with tufts in the sequence three, five, seven,



## LEGEND IN JAPANESE ART.

recurring, and alternating with paper *gohei*. The *shimenawa* is attached to two *Kadomatsu* (see SAIGYO and IKKIU) made of bamboo and pine. Attached to the rope are also fern leaves (*Moromoki* or *Urajiro*), bitter oranges (*Daidai*), charcoal (*sumi*), leaves of the *Yuzuri*, and a cray-fish. The whole combination is called *Shime Kazari*.

Offerings are made to the household gods on a small table named *Sambo*. They consist of rice cake (*Mochi*), bitter oranges, or dried persimmons, (*Kushi gaki*), dried chestnuts (*Kachiguri*), pine seeds (*Kaya no tane*), black peas (*Kuro mame*), *Iwashi*, sardine, some herring roe (*Kazunoko*), a cray-fish, a *Tai* fish, some dried cuttle-fish (*Surumé*), *Mochibana*, or flowers made of rice and straw, a *daikon*, some turnips, a string of cash, several edible seaweeds such as *Kobu*, because of the pun on *Yorokobu*, to rejoice. The offerings vary somewhat with the localities, and their meaning will be found under EMBLEMS. For illustrations see *The Sun* 大陽, Vol. I., part 1, pages 151-152; also *Fuzoku Gwaho* and *Nihon Fuzokushi*. See also MANZAI, SHICHIFUKUJIN.

During the month of January many festivals are held, the descriptions of which are common. Amongst others, that held on the first day of the rabbit is interesting because of the combination of emblems which it embodies. People go to the temple of Temmangu, and bring back branches of willow, which are sold in the gardens loaded with lucky symbols: Daikoku's hammer, Okamé's masks, gilt paper money, toys and small presents, and especially sticky cakes, called *Maidama*, intended to represent cocoons.

Games are freely indulged in, one of those peculiar to the month being the *Fuku biki*, or "luck pulling," in which the head of the household grasps a bundle of gaily coloured ribbons in his hands, the other persons present pulling the ends of the tapes to find whether they shall be lucky during the year.

647. NICHIREN 日蓮. Celebrated founder of the Buddhist sect which bears his name. Born in 1222, in Kominata, in Awa, near Tokyo, his name means Sun lotus, because his mother dreamt that the sun entered her body when she conceived him. He received by revelation a complete knowledge of the Buddhistic mysteries—modern historians say

## LEGEND IN JAPANESE ART.

that he followed the Shingon sect and studied the Jodo doctrines—and sought to replace the ordinary mantra *Namu Amida Butsu* by *Namu mio ho ren ge kio* (Sanskrit: *Mamah Saddharma pundharika Sutra*) “Glory to the salvation-giving book of the law,” which is the initial sentence of the principal book of his sect, the Hokke-shu, founded under the reign of Gofukakusa Tenno. He also wrote a book *Ankoku Ron* (book to tranquilise the country), which contained the prediction of a Mongol invasion and was so full of attacks against the other sects that Hōjō Tokiyori was obliged, at the prayers of the others, to exile him to Ito, in Idzu, for thirty years, in 1261. He escaped in 1264, only to renew his attacks with increased virulence. The help of the Kamakura Shōgun was then again sought by Nichiren’s enemies, and he decided to have the monk beheaded. He sent him to the beach of Koshigoye to be executed. Whilst awaiting the fatal stroke, the legend tells us that Nichiren composedly recited his beads and his invocation to Buddha, the sword broke in twain as it touched his neck, and at the same instant a flash of lightning struck Hōjō’s place at Kamakura. A beam of heavenly light illuminated the place of execution, and the officer entrusted with the deed sent to Hōjō a messenger to beg for reprieve. Hōjō, on his side, had sent a horseman with a pardon, and the two met at a small river, since then called *Yukiai* (place of meeting). Nichiren was again exiled, but this time to Sado. In 1273 he came back to Kamakura, then to Mount Minobu in Kai, where after his death in Ikegami, part of his ashes was returned.

According to legend, a beautiful woman once came to Mount Minobu whilst Nichiren was praying. The saint ordered her to resume her natural state, and after explaining that she ruled eight points of the compass whilst seated on the eighth one in the mountains of the west, she drank some water and took the appearance of a huge snake, some twenty feet long, with iron teeth and golden scales. The name of *Shichi men Daimyōjin* has been given to that snake through a confusion in the meaning of *Shichi men*, and it is identified with Siva (Srimahadeva). See the *Nichiren Shonin Ichidai dzué*.

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Our colour illustration shows Nichiren on a pilgrimage in the mountains of Tsukuhara, in Sesshiu. It is taken from the rare set of prints named 高祖御一代略圖, *Koso Go Ichi Dai Ki Rioku Zue*.

648. NI-JU-HACHI-SHIKU 二十八宿. The twenty-eight followers of the Goddess of Mercy: KWANNON, meaning the twenty-eight constellations, or Stellar Mansions, of the Sinico-Japanese astronomy.

649. NI JIU SHI KŌ 二十四孝, See the Twenty-four Paragons of Filial Piety

650. NIKKI DANJŌ 仁木彈正, leader of the rebellion of the castle of Sendai, could transform himself into a rat. Once he tried to steal from his master's room a precious book, and was nearly caught in the act by Matsumai Tetsunosuke, but he transformed himself on the spot, and the other saw nothing but a huge rat scampering out of the room. A popular play called *Sendaihagi*, has been written on this subject, in which the names of the personages have been borrowed from former ages, as was usual with playwrights under the Tokugawa dynasty.

651. NINGYO. 人魚. Sort of mermaids, inhabitants of the Taiyan island waters, who are represented with a human bust attached to the body of a fish, and listening in shells to the secrets of the sea. The shell is usually a haliotis. The mermaid proper is usually represented with forelegs. There was a curious specimen in the Dresser collection (sold 1905), consisting of the dried body of a fish the head of which had been replaced by a carved head and forelegs with claws.

Sometimes the Ningyo holds a *Tama*.

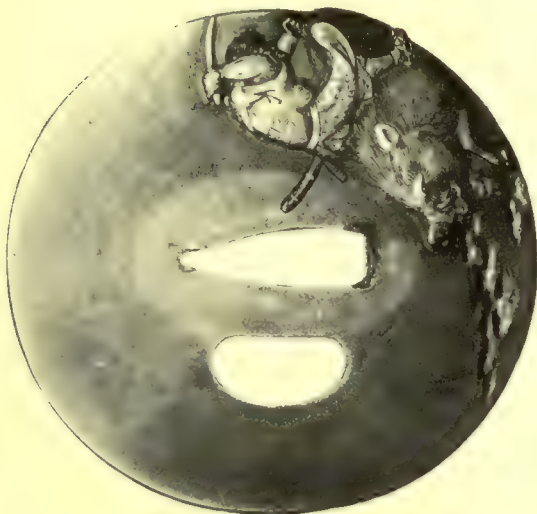
Other creatures, generally females, with a scanty covering perhaps of seaweed around the loins, but with legs and no tail, and carrying a scythe-shaped knife in the right hand, are often met with as *netsuké*, the left hand carrying to the ear a shell; they are *Awabi* divers.

But one type of old *netsuké*, very often rudely carved out of deer horn, with large protruding abdomen is said to represent the Empress Jingo Kogo, who retarded her accouchement during the Korean war.





NITTA NO SHIRO (u.s.)  
OTA DOKWAN (H.S.)



NITTA NO SHIRO (H.L.R.)  
ONO NO TOFU (L.)



NARIHIRA (A.)  
NITTA YOSHISADA (H.S.)



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652. NINNAJI 仁和寺 temple of KIOTO. See SUKUMAMO. The story of the kettle dance is given in full in the book *Tsurezuregusa*, written by the priest Kenko (died 1350).

653. NIRAMI KURABE. See GAMES.

654. NITTA NO SHIRO 仁田四郎忠常, popularly called NITAN NO SHIRO (TADATSUNE), shown killing a boar, upon which he sprang as it passed near him in a hunt near Fuji, and he plunged his short sword in the brute's neck as he ran. This performance is sometimes erroneously attributed to Nitta Yoshisada who lived much later.

It is during the same hunting party of Yoritomo that the Soga revenge took place.

NITAN NO SHIRO was sent by the Emperor to try and kill the monsters of Fujiyama, which nobody dared visit on their account. He entered a cave and there saw a Goddess, who congratulated him upon his courage. At the present day there is a statue of Kwannon in the cave.

655. NITTA YOSHIOKI 新田義興, son of Nitta Yoshisada. At the end of the three years' war, in 1338, he was the only legitimist chieftain left to fight the rebels, who still continued the struggle after the death of their leader, Ashikaga Takauji. His enemy, Hatakayama Kunikiyo, engaged two traitors, Takezawa and Edo Narihiro, to despatch him; they led him to believe that he could safely cross the Kawasaki river, but scuttled the boat before starting. Seeing himself lost, Yoshioki committed *seppuku* in the boat; his retainer, Ichiikawa, swam across with his sword between his teeth. See YOSHIOKI.

656. NITTA YOSHISADA 新田義貞. Distinguished Minamoto warrior who, after serving under Hōjō government, until whilst besieging Kusunoki Masashige's fortress on the Kongosan he was approached by Prince Morinaga and became a follower and defender of Go Daigo Tenno, and then attacked the Hōjō family at Kamakura in 1333.

Later, during the war against Takauji, he saw once through the palings of a garden a lady, Koto no Naishi, busy playing the *koto*, and



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at once fell in love, but contented himself with composing the following poem:—

Waga sode no  
 Namida ni yadoru  
 Kage to dani  
 Shirade kumoi no  
 Tsuki ya sumuran,

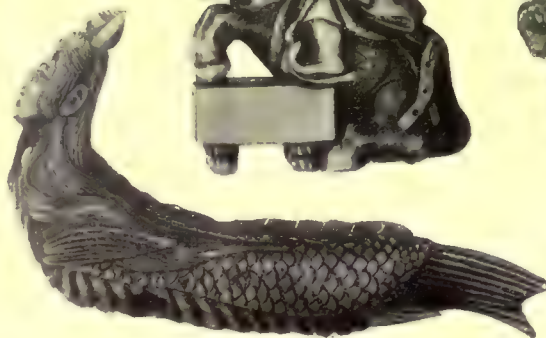
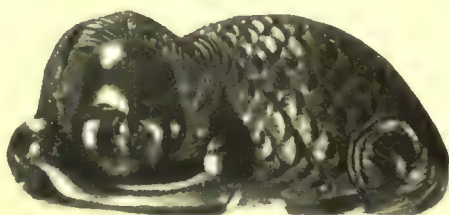
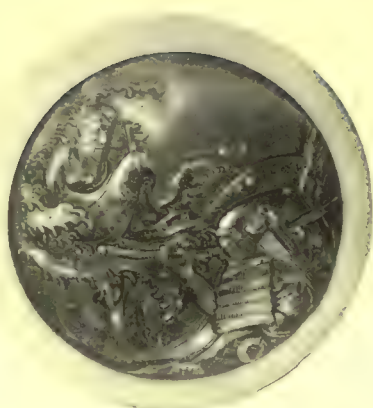
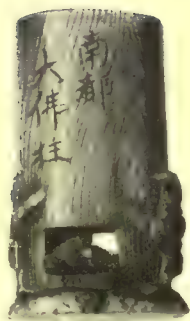
“The tears wet my sleeve; the shadow of the moon (*Koto no naishi*) will remain above the clouds, unconscious of having caused them.”

He married her the following year and had two sons: Yoshioki and Yoshimune.

On the twentieth of the fifth month in 1333, he was besieging Kamakura, but found the sea too boisterous to cross over to the town, and he threw his sword into the waves to propitiate the divinities of the deep, an episode often represented in art. At the ebb tide he entered the town. Takatoki was killed, the shōgun Morikuni Shinno became a monk, and Kamakura was burnt down, after which Go Daigo returned to Kioto.

The uncle of his wife, Andozaemon Shoshu, was a retainer of Takatoki, and after the fall of Kamakura, Nitta's wife wrote to him that if he would submit to Yoshisada the latter would pardon him. Shoshu, however, would not accede to her entreaties and abjure the Hōjō cause when his leader was defeated. He heard that Takatoki had burnt his castle and fled to the mountains, and he was so disgusted at this conduct that he went to Kamakura, with a hundred of his men, to weep upon the smouldering ruins, and wrapping around his sword the letter of Koto no Naishi, he committed *seppuku*.

At Tenriu Gawa, in Tōtomi, the bridge broke—or was purposely destroyed to prevent Yoshisada's retreat from Kamakura—and Nitta's horse fell in the river, with his groom. A strong soldier, Kiuriu Sayemon, jumped into the water, and legend says that he threw the horse and groom back on to the bank. Nitta is sometimes shown on horseback on the beams of the wrecked bridge, although some commentators say that a bridge of boats had been used.



NANAKUSA (T.L.)  
 OKAME (M.E.)  
 NITTA YOSHISADA (W.L.B.)  
 NARA PILLAR (A.)  
 NITTA YOSHISADA'S HEAD (W.L.B.)  
 NINGYO (W.L.B.)  
 OGURI HANGWAN (A.)  
 NINGYO (M.E.)  
 NITTA YOSHISADA (W.L.B.)  
 NITTA YOSHISADA AT MOTOMEZUKA (W.L.B.)  
 NYO (H.S.T.)





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Nitta Yoshisada's campaigns are closely linked with those of Kusunoki Masashige (q.v.). Alternatively, he defeated the leader of the Ashikaga rebels Takauji, at Miidera and at Kioto, and was himself defeated at Takenoshita and at Minato Gawa, where the odds were entirely against him. Finally he was killed at the battle of Fujishima, in Echizen, by an arrow in the head.\* His head depicted with a cut on the forehead, was taken to Kioto to be exhibited publicly. His wife who, with his son, had gone to Kioto to meet him, saw this ghastly trophy, and forthwith entered the convent of Nishiyama. His sons followed in his footsteps, but only to meet with the same fate at the hands of his enemies.

In the *Hachiman Dai Bosatsu* the Koto no Naishi is seen fumigating Nitta's helmet with incense before the battle, meaning that he would fight to the death. Another familiar illustration shows him on foot, after his horse had been killed at the battle of Motome zuka, cutting the arrows of the enemy "which poured upon him like rain in a storm," with his two swords, *Oni kiri* and *Oni maru*.

657. NŌ GAKU 能樂. Dances. See special literature. Amongst Japanese works on the subject are One hundred and ten Nō Dances, with musical notation, published in the form of twenty-two volumes (mentioned in Aston's Japanese literature) and a work in eight volumes by Owada Tateki, (*The Yokyoku Tsukai*, published 1892).

658. NOBUTSURA 信連 (CHŌBEI NO JO 長谷部 HASEBE). Hasebe Nobutsura was a retainer of Prince Mochihito who, hoping to be helped by Yoritomo and Kiso Yoshinaka, started a revolt against Kiyomori. The monks of Kumano, hearing of it, denounced Mochihito to Kiyomori, and he had to seek safety in flight, accompanied by Nobutsura, both being disguised in women's dresses. Nobutsura, however, came back to the castle and killed a score of Kiyomori's men, but his sword broke in twain, and he was captured and taken to the Shikken. He refused to betray the hiding place of Mochihito, and his firm countenance so impressed Kiyomori that he granted him his life.

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\* The official *History of the Empire of Japan* (World's Fair Commission, 1893) says, p. 219, that Nitta Yoshisada committed suicide after the fall of the castle of Tsuruga.

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659. NOMI NO SUKUNE 野見宿禰. Patron of the wrestlers, since, by command of the Emperor SUININ, he killed the boastful KEHAYA (q.v.).

660. NORIKIYO 佐藤憲清 (SATO HIOYE). See SAIGIO HOSHI.

661. NORITSUNE 平教經 (NOTO NO KAMI). One of the Taira warriors. In the final fight with the Minamoto, at the battle of Dan no Ura, he tried to kill Yoshitsune, who, however, evaded him by jumping over eight boats and falling into the ninth (*Has-So Tobî*). Noritsune tried to jump after him, but he was impeded in his attempt by two wrestlers of enormous size, and a strong man named Iyemura, whom he kicked down. Taking the wrestlers under his arms, he jumped into the sea with them, all three being drowned.

662. NUKE KUBI 拔首. Goblin with a head that leaves the body at night and wanders about.

663. NUMBERS. The Japanese appear to be very fond of classifying things, individuals, animals, etc., into numerical classes, and although perhaps this custom is not developed to such an extent as with the Chinese, yet the list of their numerical categories could be extended to quite a respectable length. Among the best known which find their place in art may be mentioned:—

The Thousand cranes (*Semba Tsuru*).

The Thousand horses and armour collected by Hidehira, of Oshu, by violent means and the Thousand bows and quivers collected by Matura Tametsugu.

The Thousand armed and the Eleven-faced Kwannons.

The Thousand carps, monkeys (*sembiki saru*), horses, boars, characters.

The Thousand gourds of Hideyoshi, *Sennari byotan*.

The One hundred-and-eight Chinese heroes of the novel, *Sui ko den* (Shui hsü ch'uan).

Various "Hundred Poems." *Hiaku nin Isshiu* and the corresponding poets.

The Hundred monkeys; horses, etc.

## LEGEND IN JAPANESE ART.

The Hundred ways of writing Jiu 壽.

The Fifty-three stations of the Tokaido road.

The Thirty-six poets, and the more select group of the Rokkasen, or Six poets.

The Twenty-four Chinese Paragons of filial piety, the list of which varies, but is usually preferred to the home-bred list of Japanese paragons.

The Five hundred Rakans and the Eighteen Arhats, Sixteen of which are the usual collection.

The Eight worthies of the wine cup, In chu no Hassen. See Mayers' 2nd part, 252, and the Eight Sennins of the Chinese Taoists.

The Seven sennins of Brahmanic lore.

The Seven retainers of Hideyoshi (with spears) at Shizugataké.

The Seven Komachi (*Nana Komachi*).

The Seven Chinese worthies of the Bamboo grove (*Chikurin no shichi Ken*).

The Seven Evils, and Seven Good fortunes, although not usually met with in art may be quoted from the *Niō Ō Kiō sutra*, they are respectively, Earthquake, flood, fire, sales, *onis*, war, robbery, sickness; and Honour, long life, plenty of servants, carriages, grain and money, silk robes, fine houses.

The Six Tamagawa rivers (*Roku Tamagawa*).

The Five chief festivals. *Go Sekku*, namely: Nanakusa; Hina Matsuri or Jomi no Sekku, the feast of the dolls (March 3rd); Tango no Sekku, boys' festival (May 5th); Tanabata; Choyo no Seku (September 9th). Illustrations of five different festivals grouped together are sometimes found, especially on metal work.

The Four sleepers.

The Seven Gods in the Takarabune (*Shichi fuku jin*).

The Seven herbs of the New Year's week festival (*Nana Kusa*).

The Five Buddhas of wisdom, and other numerical categories of the Buddhistic faith, for which see the *Butsu zo zui*.

The Four supernatural animals: Tiger (or Kirin), Tortoise, Dragon, and Howo, or Phoenix.

The Four Deva Kings (*Shi Tenno*).



## LEGEND IN JAPANESE ART.

Many lists of "Shi Tenno," the Four retainers of famous generals. See RAIKO; see also Chamberlain's *Things Japanese*.

The Four beautiful plants: Pine, Bamboo, Chrysanthemum, and Flowering Plum.

The Three heroes of the later Han dynasty: Chohi, Gentoku, Kwanyu (*San Ketsu*).

The Three heroes of Han: Chorio, Kanshin, and Chimpei.

The Three Sake tasters: Shaka, Koshi, and Roshi.

The Three finest views of Japan: Matsushima, Ama no Hashidaté, and Itsukushima.

The Three Mystic Apes.

The Three old men (*Sankō*): Urashima, Takenouchi, and Miura no Osuké.

The Three long-lived genii (*Sanjiu*): Seiobo, Jurojin, and Tobosaku.

664. NUYE 鵺. See YORIMASA. There is a novel upon this fantastic animal, called *Kokuji Nuye Monogatari* (1807).

665. NIOI NO JIU 如意の壽. Precious jewel, by whose means all wishes are accomplished.

666. NYO 二王, also Nio Kōn Go, the two great Golden Kings. Devas placed on either side of temple doors; temple guardians of more or less repulsive appearance, the duty of which is to guard the *Ni o mon* (gate) of the temple, and prevent devils from getting near. They are the representation of Indra and Brahma.

They are also called NIO SAMA, or the red and green Devas, from which the transition to the red and green devils has been an easy step. AKA ONI, the red devil, has an open mouth, as representing the Yo, or male principle of Chinese philosophy; and AWO ONI, the green devil, has compressed lips, and represents the Yin, or female principle. They are also considered as emblematic of strength. The word *Nyorai* is equivalent to the Sanskrit *Tathagata*, and as such is the greatest epithet applied to a Buddha. Under that name are designed the five Buddhas of contemplation and wisdom (*Goshi nyorai*): Ashuku, Dainichi, Shaka, Taho, and Yakushi Nyorai.



CHIUSHINGURA  
THE JOURNEY TO SENKOKUJI  
(Matt Garbutt collection)





## LEGEND IN JAPANESE ART.

One of the curious customs connected with the Niō, consists in spitting chewed paper at the Nyo by way of prayer to be blessed with greater strength. In some places the same custom is followed towards the images of Binzuru.

667. O BAKE GOTO. See GAMES.

668. ODA NOBUNAGA\* 織田信長. Son of Nobuhide, whom he succeeded, and descendant of Taira no Shigemori; he married the daughter of Saito Hidetatsu when he was twenty. It is said that when Saito visited him he found him and his soldiers with rude arms and ill-shaped armour, but when Nobunaga visited him he took care to go in fine armour, and Saito sighed upon the probable fate of his own province, which he guessed would soon become the property of Nobunaga (this, in fact, happened under his son, Yoshitatsu). He ended the Okehazama war by destroying Imagawa Yoshimoto, then Lord of Suruga, Tōtōmi, and Mikawa in 1560. The Emperor Ogimachi ordered him to restore peace in the Empire, then fallen into anarchy, and in 1564 he subjugated Mino, took Gifu as his residence, and attacked Omi. As there were many difficulties in attacking Sasaki Shōtei, he attached to himself by family ties Takeda Shingen, Asai Nagamasa, Tokugawa Ieyasu, and other warriors whom he thought might otherwise side against him. In 1568 he was able to defeat Sasaki Shōtei, who ran away from Ōmi and left the road free for the Shōgun Yoshiaki to return from Echizen to Kyoto, where he was received by Nobunaga. The latter afterwards attacked Settsu and Kawachi, and was rewarded by the Emperor with the title of *Danjochu*. In 1569 the Shogun's palace was invaded by Miyoshi and Matsunaga, but they were driven away by Nobunaga, who then constructed new palaces for the Emperor and Shōgun Yoshiaki, whom he placed under the guard of Hideyoshi, and was again promoted.

The Yamabushis of Enryakuji (*Hieiizan*) had become boisterous, and Nobunaga decided to abate their influence, but as they were supported by

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\* The spelling Oda is followed by most western writers, and has accordingly been adopted here, but the proper Japanese reading is Oda.

## LEGEND IN JAPANESE ART.

neighbouring Daimios they were too strong for him. He then bethought himself of using the Christian devotees, and built a temple, "Nambanji," for three Portuguese Jesuits in Kyoto (the Catholic faith had been brought to Japan in 1547, and had extended in Kyushu and Chugoku with rapidity). In 1571 Takeda Shingen and the monks thought of attacking Nobunaga, but he forestalled them, and burnt to the ground their three thousand temples.

Shingen, envious of Nobunaga, slandered him to the Shōgun, who foolishly agreed to destroy Nobunaga. The latter invaded the palace, and Yoshiaki apologised; but later Nobunaga attacked and captured Yoshiaki, who would have been executed, but begged for his life, and was instead exiled to the castle of Wakae, in Wakasa.

This marked the fall of Ashikaga Shōgunate. In 1575 Nobunaga destroyed Takeda Katsuyori, successor of Shingen, and was promoted to the title of GON DAINAGON. He also destroyed Asai Nagamasa and Asakura Yoshikage in the north, Miyoshi and Matsunaga in Kawachi (1574).

In 1576 he was promoted to the Real Second Rank; in 1577 he defeated the revolt of the Buddhist priests of the Ikko sect in Settsu. He stayed in 1582 at the temple Honnoji, in Kyoto, where he was attacked at night by his own retainer, Akechi Mitsuhide, with a great body of men. He could not resist with the few guards at his disposal, and was stabbed by the spear of an Akechi soldier named Amano Genzaemon.

He was then forty-nine years old; his irritable disposition and severe discipline had estranged him from many of his men, and thus indirectly caused his murder after he had conquered twenty provinces. The Emperor conferred upon him the title of Prime Minister and the second order of the first rank after his death.

During his life Nobunaga was nicknamed *Baka dono* (Lord Fool) by his enemies. It is said of Akechi that his hatred of Nobunaga arose one day when the latter, in a merry mood, caught Akechi's head under his arm and, striking it gently with his fan, told him he would make a drum of it.

Shiganosuke, brother of Akechi Mitsuhide, was a retainer of Hideyoshi.

## LEGEND IN JAPANESE ART

When the latter attacked Akechi, unable to fight his brother and yet not wishing to turn traitor to Taiko Sama, he swam on horseback across Lake Biwa, killed his wife and children, and after setting fire to his palace committed *harakiri*.

669. OEN 王延. Chinese who lived in the western mountains, and his lamp was marvellously filled every day. He had a tame tiger and a tame leopard serving him in his cave, and two blue phoenix always came to herald his visitors.

670. O ETSU SHO. A Chinese sage depicted writing a poem whilst he holds a duck under his arm.

671. OGEI 王倪. Sennin figured in Hokusai's *Mangwa*; was a disciple of Lao Tse (Roshi), who learnt the doctrine of Taoism in the periods of Fukiji and Shinno. He was also seen in Gojo and Shun, and finally went to heaven on a cloud.

672. OGISHI 王義之. The Chinese calligraphist, Wang Hi Che, usually depicted writing on a rock. He lived from 320 to 379 A.D., and originated the Kaisho (Shinsho) style of writing now generally adopted. One of his sons, Wang Hien, followed in his steps, and is perhaps the youthful attendant usually shown holding the master's inkstand.

673. OGURI HANGWAN 小栗判官 (KANEUJI). Son of a rebellious vassal of Ashikaga, after whose ruin he had to live in hiding. He is celebrated for his horsemanship, and accordingly often shown on horseback on a Go table.

OGURI HANGWAN had a vicious stepmother who compelled him to flee from home. Later on she sent him some drugged wine, which he unsuspectingly drank, the result being that he wasted away and became a cripple. A priest made him a small car, upon which he travelled for several years, pulled by compassionate people. He met Terute Hime, who, with the help of a prayer to the God of Hakone, healed him, and the romance of their adventurous life is set at length in the *Oguri Monogatari*.

In company with Hosokawa Hasafusa, he hunted down and destroyed



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the pirate Kazama Hachiro, and he is often depicted mounted on his horse, Onikage, and watching from the top of a cliff the doings of the pirate.

Lafcadio Hearn, in his paper on *Daikoku mai* (trans. *Asiatic Society Japan XXII/3/309*), says that Oguri's birth was the result of prayer and a miracle. Terute was also of miraculous birth, and her father, Choja Yokohama, incensed at her marrying Oguri against his wish, poisoned the bridegroom and ordered his own daughter to be drowned. She was, however, rescued by a fisherman named Murakimi Dayu, of Nawoye, whose jealous wife sold Terute to a kidnapper. The unhappy girl was thus sold seventy-five times, until she was bought by Yorudzuya Chobei, a *Joroya* keeper. She refused to become a *Joro*, and preferred to do the hardest menial toil, keeping chaste until she was rescued by Oguri.

Once in Sagami some highwaymen plotted to rob him, but Terute heard of the plot and warned him; he then escaped on the horse of one of the robbers.

A lengthy synopsis of Oguri's story will be found in Braun's *Japanischer Sagen und Marchen*. See Moronobu's book, *Shimpan Oguri Hangwan*.

A remarkably similar legend is that of HATSUHAN. She was the wife of Inuma Katsugoro, better known under the nickname Hizari (lame) Katsugoro. The father of this Samurai had been killed by some enemy, and Inuma, bent on dutiful revenge, became a *rōnin*, and travelled all over the country to find the murderer. He met with an accident and hurt his leg in such a way that he could not walk any more. Hatsuhana then drew him, in a little carriage, up to the temple of Hakone Gongen, in the mountains, where she prayed under a waterfall for her husband's recovery. The Divinity granted her earnest prayer, but the poor woman forfeited her life. Shortly afterwards, Katsugoro's enemies passed near the waterfall, when he killed them all, and the ghost of his wife appeared rising out of the waters.

674. OHO 王褒 (in a flying chariot and with a halo) was a man of Han-Yo who learnt Taoism on Mount Kwa, and whom the Gods favoured with a feathery chariot, with which he visited every fairy land and investigated the heavens.

## LEGEND IN JAPANESE ART.

675. O HI SAN. August fire lady; another name of AMATERASU.

676. OJIN TENNO 應神天皇. See HACHIMAN.

677. OKADA 岡田. A Rōnin living in Akita who was inordinately fond of shooting birds with a gun, although his two daughters, who were good Buddhists, beseeched him repeatedly not to wantonly destroy life. One day he was asked by one of his neighbours to shoot two storks, and agreed to do so. His daughters thereupon decided to dress in white, and to go in the moonless night upon the beach which the storks were wont to frequent, so that if their father killed either of them he might repent and get out of his evil ways.

The rōnin unfortunately shot them both, and when he went to collect his spoils found that he had killed his own daughters. Full of grief, he erected himself their funeral pyre, and burnt their bodies; then he shaved his head and went to the woods as a hermit.

678. OKAME 岡目 (おかめ). See UZUME.

679. O KATSU お勝. The unfortunate heroine of a ghastly story, given by Lafcadio Hearn in *Kotto*.

Near the waterfall of Yurei Daki, in Kurosaka, there was a shrine erected to Taki Daimiojin, to which was attached a money-box. The place was far famed as a rendez-vous for ghosts and goblins, and no one would venture near it after nightfall; but one night, as the result of idle talk, followed by a wager, O Katsu decided to go to the waterfall, and as a proof thereof she consented to bring back the money-box of the god. She went, and found the road rough and dismal; as she grabbed the money-box she heard a voice in the waterfall call her twice, but she heeded it not, and went her way faster than she had come. Her friends congratulated her on her pluck, when one remarked that her back seemed wet, and lo, it was blood, running from the wee bundle in which she had carried her little son, strapped on her back, all the way. On unwrapping the baby it was then found that his head had been torn off. . . .

680. O KIKU. See GHOSTS (Bakemono).

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681. O KINA. Mask of an old man, with tufts of hair on the cheeks and forehead. See SAMBASSO dances and MASKS.

682. O KIO 應舉 (MARUYAMA 圓山). A painter who lived in the eighteenth century; once he painted a boar, which he thought was asleep; someone passing along the following day saw the drawing and wondered at the accuracy with which the painter had limned a *dead* boar, much to the astonishment of O Kio, who protested, but went to the place where he had seen the animal, and found that it was really dead.

683. OKUZAWA SENSABURO 奥澤仙三郎. Great robber; often shown standing, tightly bound with a rope, but still in a defiant posture.

684. OKYO 王喬. Sennin. See OSHIKIO.

685. OMI HAKKEI 近江八景. The eight beautiful views of Lake BIWA:—

The autumn moon, seen from ISHIYAMA 石山秋月

The evening glow in SETA 勢田夕照

The evening bell of MIIDERA 三井晚鐘

The evening snow on HIRAYAMA 比良暮雪

The night rain in KARASAKI 唐崎夜雨

The boats sailing from YABASE 矢橋歸

The bright sky, with the breeze of AWAZU 粟津晴嵐

The wild geese alighting at KATADA 堅田落雁

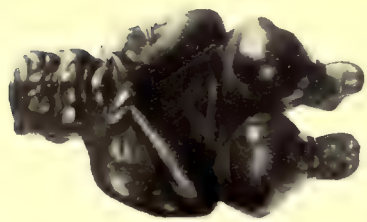
These views are commonly found on *inro*, and sometimes in the form of small panels on *tsuba*.

This *Hakkei* is an imitation of *Shosho no Hakkei* 漢土瀟湘之八景, a Chinese category which, like the Omi Hakkei, is given and illustrated in the Yedo Osetsuyo. There is a *Kanazawa Hakkei* near Yokohama.

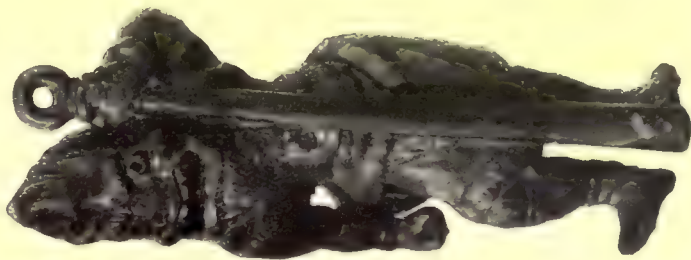
686. OMORI HIKOSHICHI. See HIKOHICHI.

687. ONI 鬼. Generic name for devils, the representation of which in art is quite a common feature. ONIS have claws, a square head with two horns, sharp teeth, and malignant eyes surmounted by big eyebrows;





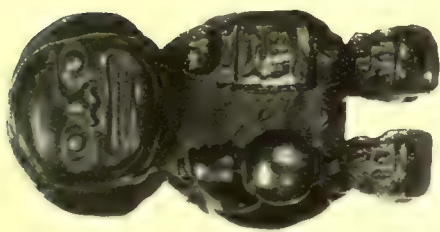
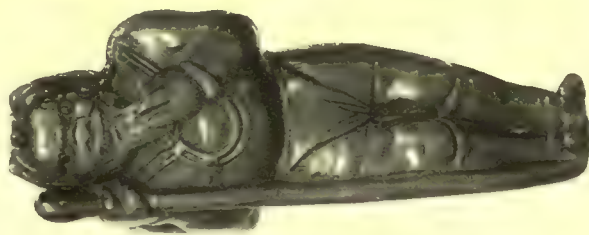
ONĪ (L.)  
ATTENDANT IN HELL (L.R.)



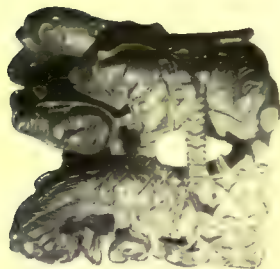
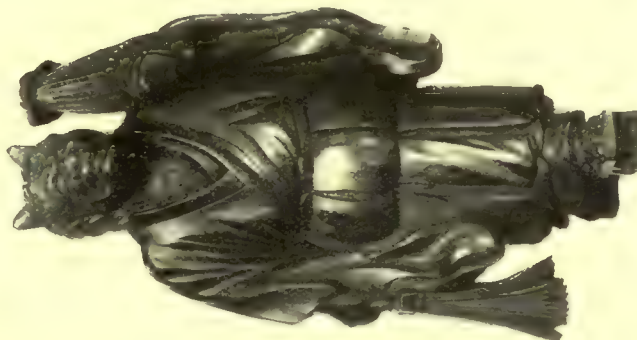
ONĪ'S CONVERSION (L.)  
ONĪ AS MONK (U.L.R.)



ONĪ VARAI (U.L.)  
ONĪ NI SEMBEL (U.L.R.)



ONĪ (M.F.)  
ONĪ AS BEGGING PRIEST (M.F.)



MONJIGARI (L.)  
EXORCISM WITH PEAS (U.S.T.)





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occasionally they wear trousers of tiger's skin. On the first of January they are expelled from houses with the invocation *Oni wa Soto, Fuku wa uchi*: Devils avaunt! Luck enter! by the *Caster-out of devils*, the *Yaku Harai*, or *Toshi Otoke*, whose weapons are a *shakudjo* and a box of dried, roasted black peas (*Kuro mame*), which, after use, were thrown away with a paper previously rubbed on the body to get rid of ill-luck. This ceremony is called the *Oni Yarai* or *Tsuina*, and is frequently illustrated, either in its full details, a personage throwing the peas and onis retreating, or more often hiding under, or in, any well, box, hat, basket, etc., that may come handy, or even behind the chief figure. A common form of *netsuké* shows a box out of which protrudes the back of an oni, which, in trying to cram itself into the box, nearly bursts it, and on the top a few peas or beans give the finishing touch. In olden times an imposing ceremonial was followed, peach-wood bows and reed arrows being used in the Imperial palace against a man disguised as an oni.

The caster-out is often *Shoki* (q.v.), the general demon-queller, but sometimes, in humorous groups, Okame and even the Gods of luck, Fukurokujiu or Jurojin, are depicted performing this function. The oni in that case usually hides behind, or even plays with, a strap at catching Fukurokujiu's head.

Onis occasionally march at night in bands of a hundred, and this is called the *Hiakki no Yako*. They form processions in imitation of religious ceremonies; sometimes even become converted to better ways and enter monkhood, with their horns sawn off, and then carry the bell and umbrella of the true monks. Priests are shown sawing off the horns of demons, and the latter's services are then enlisted as temple guardians to beat the gong, etc.

Onis as begging monks are depicted with the *Nenchicho*, or register of death, of Buddhist parishioners, kept in the temples to remind the relatives of the dead of the commemorative festivals held on the 3rd, 7th, 13th, 25th, and 50th anniversary of the decease.

According to Shaka's teaching, even devils can be reclaimed in such a manner by working for temples, or as servants to holy men (*Hakuhaku*, *En-no Shokaku*).



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Amongst plays in which oni take a prominent place are the *Nō* of Adachigahara, Momijigari (see KOREMOCHI), Aoi no Uye (based on the Genji Monogatari), Benkei at sea, the Kazane, the Yotsuya Kwaidan (Oyiwa Shrine at Tokyo), the Banshiu Sara-yashiki (based on the story of O Kiku: see GHOSTS), Dōjōji.

The ordinary temple guardians are often called the red and the green devils. See NYORAI.

We also find oni dressed as court ladies, in allusion to the jealous palace maid who voluntarily became a devil in the reign of Saga (820); as master and servant, looking at themselves in mirrors, fighting with crabs, or with the celebrated Asahina SABURO bending the bow of Tametomo, or with MOMOTARO; striking from the gate of Rashomon the helmet of WATANABE, or recovering the arm which the latter had taken from one of them; disguised in the shape of a huge spider (see RAIKO and WATANABE), exchanging places with Shoki, or dancing with Shoki's mask, riding on the back of Omori HIKOHICHI, tickling the head of a Chinese official deep in meditation, officiating as servant to some sage like Hakuhaku, and in some Kiōgen interludes.

BUNSHOSEI, the flying demon, emblematic of the dissemination of written thought, is represented with a writing-box in one hand and in the other a brush; he is mounted upon a fish with the head of a dragon and fins transformed into wings, somewhat like the stylised dolphins of Nagoya castle. See also RYUTOKI and TENTOKI in Tajima's *Relics of Japanese Art*, Vol. 3. The horse-headed (MA MIEN) and the Bull-headed (MŪ MIEN) oni are amongst the chief officials of Hades.

The SHI TENNO are usually represented standing upon onis.

See also BISHAMON, IDATEN, KOREMOCHI, MITSUNAKA, TADAMORI, DAIKOKU, CHARMS, HELL, SHUTENDOJI, KIYOHIMÉ, ZENKI, YENNO GYOJA; Oni devoured by Tigers, see YŪ LIU.

688. ONIGASHIMA 鬼ヶ島. The Island of the Devils. See MOMOTARO, ASAHIMA SABURO.

689. ONIWAKA 鬼若. Young demon. See BENKEI.

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690. ONO NO KOMACHI. See KOMACHI.

691. ONO NO TOFU 小野道風. Celebrated calligraphist, born in 894, and minister of the Emperors Shujaku and Murakami. He is usually represented in the costume of a noble and accompanied by a frog, from which he learnt the virtue of perseverance.

He had tried seven times in succession to get to a higher post, but without success, and was just going to leave the palace in despair when he noticed a little green frog trying to reach a leaf on the sloping branches of a weeping willow. The animal tried seven times without reaching the branch, but at the eighth leap was more fortunate. Ono no Tofu thought he had been favoured by the Gods with an object-lesson, and took courage. His perseverance was at last rewarded, and he rose to the highest rank. He died circa 964, when he was seventy years old. He is depicted on *Hana garuta*, and on the cover of children's school books, with the frog in one corner. A commoner version has it that he could not master calligraphy whilst a youth, and was despairing when he beheld the frog, and took its performance as an object-lesson.

692. OOKA 大岡. ECHIZEN NO KAMI 越前守 TADASUKE was civil governor of Yedo under YOSHIMUNE shōgun. It is as a judge of great acumen and impartiality that he has become famous. The *Ōka Seidan* is a collection of some forty-three of his celebrated cases, some of which have been abstracted in Aston's *Japanese Literature*, amongst which the following:—

A man had a golden pipe, which was stolen, and the detective force of the period failed to locate the thief, though a certain man was strongly suspected. Ōka watched the suspect and noticed that he was unable to prepare rapidly the pellets of tobacco of the proper size to fill his pipe. He then made the man confess his guilt.

A vegetable pickler hoarded his gold in a tub of *Daikon*; once it was stolen, and Ōka convicted the thief by smelling his arms.

A baby girl was claimed by two women. Ōka commanded them to pull her by the arms, as if to tear her away from one another. One of

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the women gave way when the baby cried, and Ōka decided that she was the true mother.

A man suspected his wife of adultery, and accused a youth of being her lover. Ōka ordered him to bring his cat to the court on the hearing of the case. The cat let free in the room took no notice of any one except the man and his wife, until the suspected lover came in, when it went and rubbed itself against him. Further when the man was questioned by the judge, the cat nestled himself on his dress, and gave him away although he strenuously denied his guilt.

693. ORO 王老. Sennin; dwelt in a village and yearned for Taoist science. One day while he was threshing wheat a sage came and made him drunk with wine. The wine vessel suddenly broke, and the wine formed a cloud upon which his house was carried to the sky. Those below could hear him threshing long afterwards, and he is depicted at work, or cleaning rice.

694. OSHIKIO 王子喬. The Sennin WANG TSZE KIAO, properly named SHIN, usually shown in the sky on the back of a Crane, and playing a wind instrument, the *Shō*; sometimes depicted on an Ox, playing the flute. He was the son of King REI (Chow Ling Wang), of the Chow dynasty (570 B.C.) and was fond of playing the *Shō* to the tune of the phoenix. He was taken by the fairy, FUKYUKO, to the summit of the Mount Su, and after thirty years he met a man named HAKUYO, whom he ordered to inform his family that on the seventh day of the seventh month he would appear to them on the summit of Mount Ko, where they found him on the appointed day, riding a white crane. See also RISHIS.

He is identified with OKYO (WANG KIAO 王喬), a Chinese governor under the Chow dynasty. This worthy came to court on the first day of each month without any horse or chariot, to the astonishment of the Emperor, who resolved to find out whether he had any magic means of travel. To that effect, the governor was summoned unexpectedly to Court, and he appeared at once; a day later the experiment was repeated, and





RAIGO  
(Shozo Kato collection)



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watchers saw two ducks fly from the west just before he arrived. On the third they saw only one gander, and caught it in a net, but Okyo escaped, and the bird was transformed into an old shoe. Accordingly Okyo is shown with one or two ducks. A composition of Chinese courtiers trying to secure a big bird may be an illustration of this legend. It must be noted that in some books Okyo and Oshikio are described separately.

695. OSHIKURA 押くら. See GAMES.

696. OSHICHI ね七 (YAOKA). The daughter of a vegetable-seller of Kanda, in Yedo, whose father's house having been burnt sought refuge in the temple of Kichijoji. She then fell in love with Kichiza, son of a samurai, who was studying in that temple. When the merchant's house was rebuilt, he took his daughter back with him, and about the same time the elder brother of Kichiza died, so that his father sent also for him, but he had to carry the boy away against the priest's consent.

Yaoka, pining away without news of her lover, thought that the best way to return to the temple, where she expected to meet Kichiza, was to set fire to her father's new place, and did so. She was caught red-handed and taken to prison; her judges tried to save her from death by passing her as under thirteen years of age, but an offering which she had left in the temple, and upon which she had herself written her age as sixteen years and a half, prevented them from saving her, and she was burnt alive.

697. ÔSHITSU 王質. The Chinese WANG CHIH, the original RIP VAN WINKLE. Having wandered in the K'U CHOW mountains, he went into a grotto, where some old men were playing Go. He laid down his axe and bundle of firewood, and sat down to watch them. One of the old men gave him a date stone to chew, and after doing so, Oshitsu fell asleep, becoming entirely oblivious of all earthly wants of drink and food, and losing all notion of time. After some time the players told him that he had been there a long while, and he woke up from his state of abstraction, only to find his axe rusted away, the haft of it decayed, and



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hear that he had been watching for several centuries. Several similar stories are met with in Chinese lore, amongst them that of Yuan Chao and his friend Liu Ch'en, and the story of Lu Wen.

698. OSHINJI 王辰爾. After the King of Korea had been beaten by Sadehiko at the end of the reign of Kimmei Tenno, he had to send tribute to the Emperor of Japan. Once, in 572, he sent a memorial written on a crow's wing, which none of the Emperor's courtiers were able to decipher; but Oshinji transferred the writing upon a piece of silk after holding the wing over the steam of a boiling kettle, and his skill won him a place at Court. The Nihongi give his name as O SHIN NI (*Ehon Kojidan*).

699. OSHO 王處 (OSHOTSU). The Sennin WANG CHU, depicted seated, watching an umbrella descending from heaven with a scroll attached (*Mangwa*, Vol. 3), or seated on an umbrella (*Shoshi gwa den*). OSHO was the disciple of the great fairy, CHOYO-SOSHI, later, he retired alone to Mount TESA. As Choyo was travelling in Ryusen, her umbrella served her to send a letter to Osho, by throwing it through the sky the distance of some two hundred Chinese Li, between Ryusen and Sasen.

700. OSHO 王祥, or KITSHO. The Chinese Paragon of filial virtue, WANG SIANG, whose stepmother desired to eat some raw fish in the middle of winter. He went and laid himself upon the ice of a pond, until he felt the frozen surface giving way, and caught two carps for the old lady.

701. Ō SHŌ KUN 王昭君. The celebrated Chinese lady, Wang CHAO KÜN. She was of peerless beauty, and her fame reached the ears of the Emperor Yuan-ti, who sent his minister, Mao-yen-shō, to fetch her. But the minister wanted to make some money out of the transaction, and as the parents were poor, and would not pay him, he made a picture of the girl of such ugliness that the Emperor forgot her very name. One day, however, he found her, and the minister had to flee to save himself from death. He went to the court of the Khan of Hiung-nu, who, on seeing the true picture of the girl decided to invade China, and consented



OMI HAKKEI (r)  
OSHINO (v.)



NI JUU SHI KO (v.H.A.)



OMI HAKKEI (v.)  
OSHO (r.)





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to retreat only when the lady was handed over to him. But the girl threw herself into the Amur, rather than cross the boundary.

Another version, perhaps more accurate, is to the effect that O Shō Kun was in the harem of the Emperor when the latter ordered pictures to be made of all the women of his seraglio, so as to select one to be sent to Hiung nu. She was the only one to refuse a bribe to the court painter, and as a consequence of the ugly picture he made of her she was selected by the Emperor. He found, however, when it was too late, that she was the most beautiful woman of his harem, and in his wrath ordered the death of Mao-yen-shō, who flew to the court of Hiung nu. This forms a very common subject in Chinese poetry and art.

702. OSUI 王衰, or IGEX, depicted before a tomb, whilst a storm rages above, was the Chinese WANG NGAI, one of the twenty-four paragons of filial virtue. His mother had been much afraid of thunder during her life, and in time of storm he would go and stand by her tomb, saying: "Fear not mother, your son is near."

703. OTA DOKWAN 太田道灌. Founder of the castle of Yedo (present Japanese Imperial Palace), who is often represented in the rain talking to a girl at the door of a cottage, in allusion to the following story:—

Ota Dokwan, on a rainy day, was getting drenched when he espied an inn, and although the house was of poor appearance at once sped there, and requested the loan of a rain coat (*Mino*), but instead the maid brought him, on a fan, a flower of the *Yamabuki* (*Kerria Japonica*). Ota Dokwan got very angry, but he was reminded shortly afterwards that her meaning was expressed by the poetry:—

Nanaye ya ye  
Hana wa sake domo  
Yamabuki no  
Mino hitotsu da ni  
Nakizo kana shiki.

## LEGEND IN JAPANESE ART.

"Although having many petals the Yamabuki,\* to our deep regret, has no seed."

The irrepressible pun is on the word *Mino*, which means equally well a seed or a grass rain coat such as worn by the Japanese peasants. A good illustration of this episode is given in Hokkoun's *Mangwa*.

Ota Dokwan was killed in 1486 by Uesugi Sadamasu, his master. His name was Mochisuké, and Dokwan, meaning priest, was added to his first name after he had become a monk. From him the temple of Hachiman, in Fukagawa Tokio, holds an image of the God of War, said to have been carved by Temmangu.

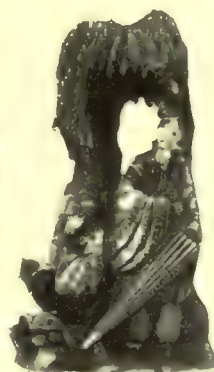
704. OTAFUKU ね多福, or OTAFUKU-MEN. The popular, if irreverent, name of Uzume. It means "big breasts," and is usually applied jokingly to vulgar, bulky women. Pictures of Otafuku are carried by people, on bamboo rakes, on the festival of the *Tori no Machi* at the three shrines called *O Tori jinja* during the days of the Cock, *Tori no hi*, of the eleventh month, now November, when everybody buys *Kumade* (rakes), of more or less ornamental design, and bring back Shintoist emblems to attract good luck for the following year (Tokyo custom). On those days the back gate of the Yoshiwara (near by) is thrown open.

705. OTAIFU 汪台符, standing by the sea-shore drinking wine, the air-castle usually depicted in the clouds. He is one of the Chinese worthies who, according to the Taoist books, had some ability to divine fortune, and also a great taste for drinking. The presentment of this personage must not be confused with that of Urashima.

706. OTAKE DAINICHI NYORAI ね竹大日如來 lived in Yedo in the period Kwanyei (1624-1643), when she was the servant of a man named Sakuma. She was a very religious woman of great Buddhistic virtue, and gave all she had to the poor. She took hardly any food, and the little she consented to eat was gathered by means of a hempen sack placed before the inlet of a drain.

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\* The *Yamabuki* is the Yellow rose, *Kerria Japonica*.



NABE KABURI (*H.S.T.*)  
OTOHIME (*G.H.L.*)  
OSHIKIO (*H.L.B.*)

OTA DOKWAN (*A.*)

ODA NOBUNAGA (*C.F.P.*)  
NANZEN (*P.M.S.*)

PILGRIMAGE TO ZENKOJI (*H.L.B.*)

OSHOKUN  
ONO NO TOFU (*A.*)  
OSHIITSU (*A.*)





## LEGEND IN JAPANESE ART.

She has been revered ever since her death, and as a proof of the story a piece of the drain is said to have been preserved at the temple ZŌJŌJI.

707. OTO TACHIBANA HIME 弟橘媛. Wife of Yamato Dake, who, to appease the Sea God, had her mats thrown into the sea and jumped on them, thus according to a fanciful version, taking her revenge upon her husband, who some time earlier had told her that a woman's place was on the mats, not following her lord to the wars. The episode took place between Kazuma and Sagami.

The Gods, who had been offended by a jeering remark of Yamato Dake, were appeased by the sacrifice of his wife, and when the warrior returned and contemplated the sea from the top of the Usui Toge, he exclaimed, in recollection of his wife's devotion, *Azuma wa ya* (O! my wife), from which came the name of Azuma, given to the eastern coast provinces of Japan. It is usual to call her Tachibana Hime; the addition of Oto means "Younger."

708. OWO IKO 大井兒. Strong woman who, having a grudge against a neighbour, carried a huge rock and threw it into the middle of the channel by which his rice fields were irrigated, so as to divert the water from them.

One day the wrestler, SAEKI, of Echizen, going to Kyoto for some great wrestling at the court match, saw her at the stone bridge of Takashima, and slipped his arm under her own. She squeezed him so hard that he could not move, and she carried him in that manner up to her house. As food, she gave him balls of cooked rice which she had pressed so hard that at first he could not bite them. After a week of such treatment he was stronger than ever, and won the wrestling match easily (*Ehon Fuji bakama*, 1823, Vol. I.).

709. OYHEYAMA. See the SHUTENDOJI.

710. P'AN FEI 潘妃. Concubine of TUNG HWEN HOW, of Ts'i, and most celebrated as a dancer. Her Imperial lover made a poem in which

## LEGEND IN JAPANESE ART.

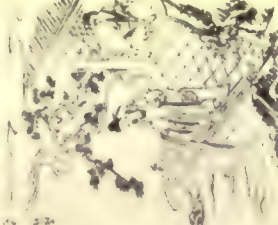
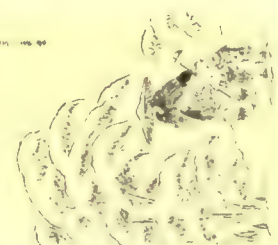
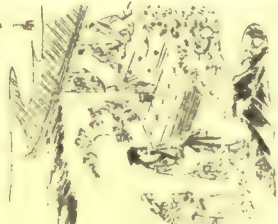
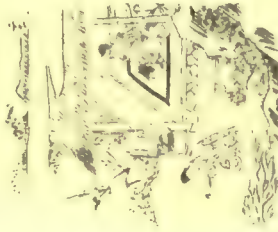
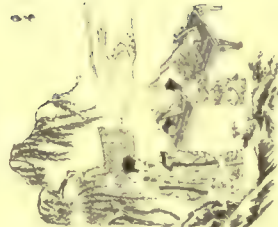
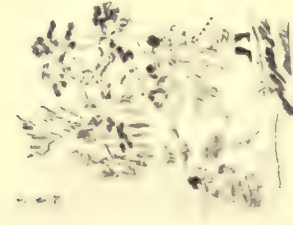
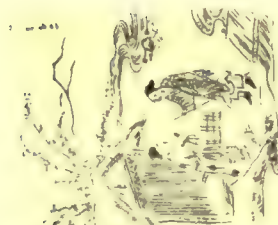
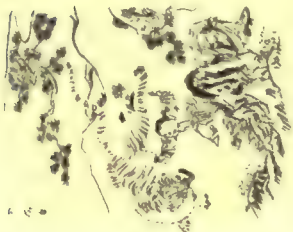
he said that "golden lilies grew in her footsteps," and in allusion to this sentence pictures represent her treading amongst lilies. She is said to have introduced, or at least developed, the custom of binding the feet of women, and even unto this day the feet of Chinese women are called "golden lilies." She composed the dances of the Dawn, of the Twilight, of the Waves, of the Cherry Blossoms, and of the Chrysanthemums. She killed herself in the Sword dance with such grace that the spectators thought her agony was a new variation she had introduced into that dance. She was given the name of FEI JIN, the swallow that flies away.

711. PANS ON THE HEAD 鍋冠. Figures are sometimes met with representing women going to a temple with some *iron* pans on their heads. The explanation of this strange headgear is to be found in a custom once prevalent at the temple of Tsu Kuma, in Omi, where adulterous women were not admitted to worship unless they carried on their heads a number of iron pans equal to that of their secret lovers. The figures are called *Nabe Kaburi*.

There is, however, a prettier story, but it applies to a maiden with a *single* wooden bowl over her head, and forms the fairy tale *Hachi Katsugi*. An old couple in Yamato had a daughter whose beauty was so great that they were afraid lest it might cause her downfall. As the mother was dying she sent the girl to fetch a deep wooden bowl in the garden, and set it upon her head, partly covering her face, and enjoining her to thus keep it for ever. The girl was called Hachibime. She was sent to the steward of the neighbouring estate, who remarked upon her activity to the overseer; the son of the latter saw the girl at work, fell in love with her, although only the lower part of her face was visible, and finally married her. On the wedding day the wooden bowl accidentally dropped from her head and broke, when it was found that it had a double bottom, the space between the two walls being filled with gems. This subject is illustrated, amongst other tales, in the *Ukiyo Gwafu*, Vol. 3.

712. PARAGONS OF FILIAL PIETY 二十四孝 (NI JIU SHI Kō). The Paragons of Chinese lore number twenty-four, and they are depicted





KAKKIO  
KOKO

YOKO  
KOSHI

SHIJUJISHO  
OSU I

YUKINRO  
TEIKAN

KOKAISHO  
MOSO

SAIJUN  
KOTEIKEN



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in many works, amongst which the *Musei no shi* of Hogen Shimboku, the *Ni jiu shi ko* of Giokuzan, the *Mangwa* of Hokusai and his *Ni Jiu Shi Ko Zuyē* (1822), in the following order:

1. TAISHUN (Shun).
2. MOSO or KOBU (Meng Tsung).
3. KAN NO BUTI (Wenti).
4. TEIKAN (Ting Lan).
5. BINSON or SHIKEN (Min Sun).
6. SOSAN or SHIO (Tseng Shen).
7. OSHO or KIUSHO (Wang Siang).
8. RORAISHI (Lao Lai Tsze).
9. KIOSHI (Kiang She) and his wife CHOSHI (Shang She).
10. SAISHI (Sui She).
11. YOKO (Yang Hiang).
12. TOYEI (Tung Yung).
13. KOKO (Bunkio, Hwang Hiang).
14. KAKKIO (Kwoh Ku).
15. SHIJUSHO (Chu Show Ch'ang).
16. ENSHI (Yen Tsze).
17. SAJUN (Ts'ai Chun).
18. YUKINRO (Kien Low).
19. RIKUZOKU or CHISHO (Luh Su).
20. The trio, DENSHIN, DENKEI, DENKO (T'ien Chen, T'ien King, and T'ien Kwang).
- 21-22. The two brothers, CHOKO (Chang Hia) and CHOREI (Chang Li).
23. GOMO (Wu Meng).
24. KOTEIKEN or SANKOKU (Hwang T'ing Kien).

Sometimes the following replace numbers 21 and 22 respectively: CHUYU (Chung Yeo); KOHAKU (Kiang-Keh).

There are also Twenty-four *Japanese* paragons of filial virtue, but they are very rarely alluded to.

713. POETS 六歌仙. Although there are several lists of Thirty-six



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famous poets, *Sanjiu Rokkasen*, which slightly differ from one another, the number is usually restricted to six, under the title *ROKKASEN*, and their presentment is frequently met with in art, sometimes humorously treated. The six are: Sojo Henjo, Ariwara no Narihira, Bunya no Yasuhide, Kisen Hoshi, Ono no Komachi, and Otomo no Kuronushi.

In some other lists are introduced the names of Abe no Nakamaro, Hitomaru, Akabito, and Tsurayuki.

The lists of the Hundred poets vary considerably, there are a number of *Hiakku nin isshiu*, one set of which has been translated by F. V. Dickins; there are two different sets by Shunshō, in the form of colour illustrations; one of the thirty-six (1789), one of the Hundred in one volume (1775), besides a number of other similar works. However, outside books, it is rare to find representations of more than the six poets grouped together.

714. POETRY. The three Gods of poetry are AKABITO, HITOMARU, and SOTORI HIMÉ (*Shaho Bukuro I*).

715. POETRY, GAME of. See KIOKUSUI NO EN; GAMES.

716. PROVERBS. See the works of Chamberlain, Hearn, Steenackers. From the latter are excerpted the following proverbs, which are occasionally illustrated:

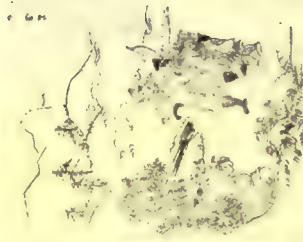
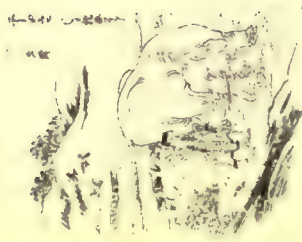
HANA WA SAKURA NI HITO WA BUSHI: As the cherry flower is the flower par excellence, so the Samurai is the man par excellence.

Allusion to the poem called "The Flower at the Inn" (*Ryoshuku no hana*), composed by Satsuma no Kami TADANORI (q.v.) during the war against the Minamoto, the day before he was killed by Okabe no Tadazumi, at Ichinotani. Tired, he could find no place to sleep but under the shadow of a cherry tree in flower, and on waking he wrote that poem.

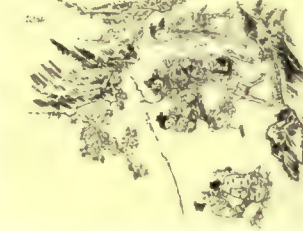
SENDO OKU SHITE FUNE YAMA E NOBORU: The boatmen are so many that the boat is hoisted on the mountains (too many cooks spoil the broth).

USHI NI HIKARETE ZENKOJI MAIRI: Forced pilgrimage to Zenkoji, following an ox.

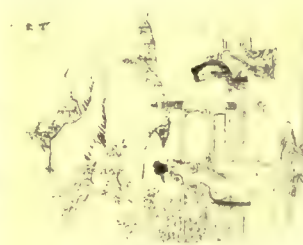
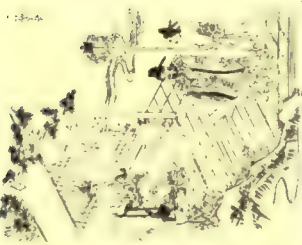
An old woman of very irreligious habits lived on the road from Tokio



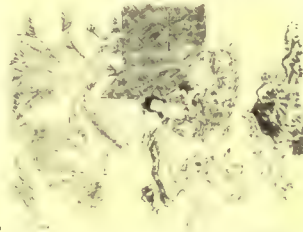
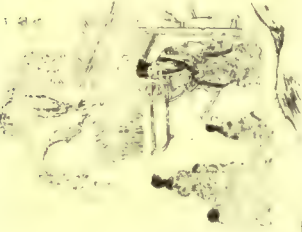
TAISHUN  
ENSHI



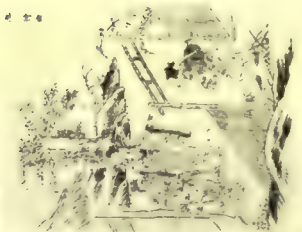
SOSAN  
ROHAKI



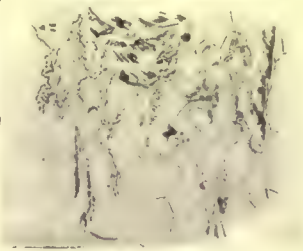
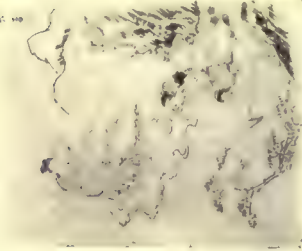
KAN NO RUI  
RIKUZOKU



BINSON  
SAISHI



CHUYU  
GOMO



TOYEI  
KIUSHO





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to Zenkoji. Once she put some clothes to dry, and an ox passing by entangled its horns in a long piece of cotton: maddened, it ran away, and the old woman's shrieks only goaded him to run further and faster. She thus followed him right up to the door of the temple of Zenkoji, many miles away, and thereafter became very bigoted.

SAN NIN YOREBA MONJU NO CHIE: If three men associate they have between themselves the intelligence of Monju Bosatsu. This proverb is often applied to the three dancers so frequently met with in *netsuké*, the drummer, flutist, and mask dancer.

OMŌ NEN WA IWA OMO TŌSU: Perseverance and strong will pierce even rocks. An illustration is found in the classic story of the vendetta of the Soga brothers.

NEKO NO SHIRI SAIZUCHI: "Using a hammer on the buttocks of a cat," is applied to the use of an inappropriate instrument for any kind of work. This gives the artist an opportunity to show Daikoku striking with his hammer a cat, perched on his bales probably in wait for the God's rats.

MESHI NO UYE NO HAI: Flies on cooked rice, though not an art subject, is the characteristic expression for hangers-on whom one cannot shake off, like flies in cheap cookshops.

KOI NI JO GI NO HEDATE NASHI: In love there are no distances. As, for instance, the story of the priest, CHIGO NO SHŌNIN, who fell in love with the wife of the courtier, KIOGIOKU, and, entering the palace as a priest, paid his homage to the lady, who showed herself to him through a blind.

Many proverbs will be found in *The Mikado's Empire* (Griffis), and tersely illustrated under the name *Kioga* (comic) in common works, such as *Kansai Gwafu*, or in the book *Ehon Tatoye no Fushi* (3 vols. 1789) illustrated by Utamaro.

717. PUTAI NO SHAN. See HOTEL.

718. RAGYŌ. This word, meaning "naked form," was bestowed upon a priest of the prehistoric period, Indian by birth, and who was brought to Kumano by six other priests in a boat, in which his companions returned without landing. His only garment was a priest's scarf (*kesa*), and he spent

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his days in the waterfall which was to be used later by Mongaku Shōnin. Seven centuries he remained thus occupied, at the end of which a carved image rose before him in the pool, and he built it a shrine. In the seventh century, after the introduction of Buddhism to Japan, a man named Shōbutsu saw Ragyō in a dream, and on his indications exhumed the image, which was then found to be Kwannon, and the temple of Nachikatsu was built to receive it.

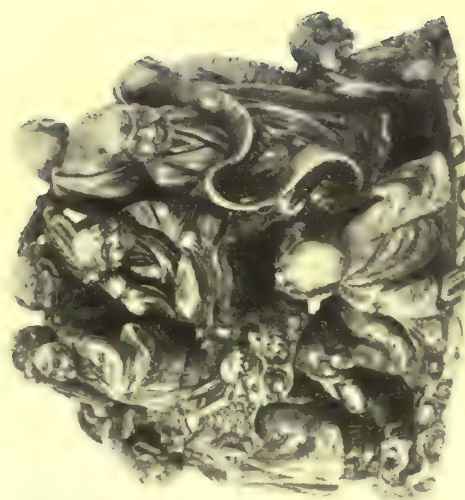
### 719. RAIDEN 雷電, or KAMINARI SAMA.

The Thunder God, usually depicted as a creature of red colour with the face of a demon, with two claws on each foot, and carrying on its back a drum or a wheel of drums. He is often represented in company with FUJIN, or with his own son, and the treatment is generally humorous. The drum is perhaps torn or burst, and needs mending, or the mice are eating it, or the God drags along his burden of drums in a cloth bag. Falling from its aerial haunts, it occasionally drops upon the earth, and in so doing damages both its drums and itself; hence, it is shown rubbing or holding with both hands the bruised part of its body. It may also have tumbled in Otafuku's foot-bath, or be shown hiding under a hat from a shower of beans, like an ordinary *Oni*.

Or, sometimes, Raijin fights with *Tengus*, or with FUTEN, or peaceably walks about with the latter. His son, RAITARO, is often his companion, and the story of his life as adopted son of a poor peasant will be found under the name of the latter—BIMBO.

The thunder animal jumps from tree to tree in storms; it is fond of eating people's navels, and the only protection against such contingency occurring consists in the use of a mosquito net, which the animal cannot enter, and in the accessory burning of incense, which it abhors.

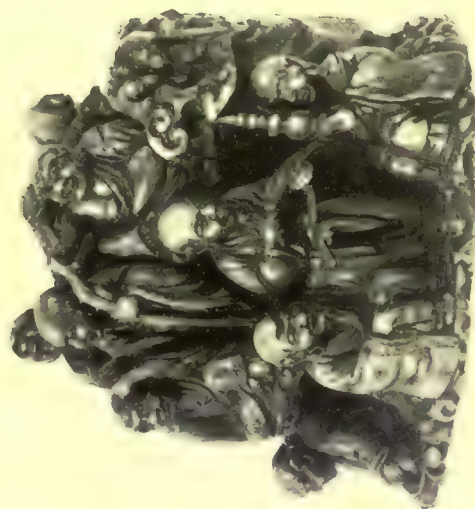
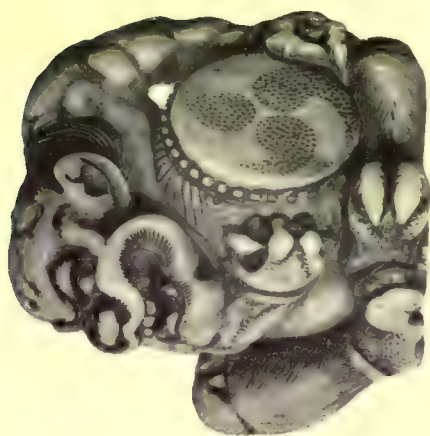
Several times, however, the thunder animal was caught by a human being, as will be seen in the stories of SUGARU, and SHOKURO, and the Nihongi. Both Sugawaru Michizane and Minamoto Yoshihira are said to have become transformed into the Thunder God to avenge themselves upon their enemies.



HATTARA SONJA (J.B.)  
THE SIXTEEN RAKANS (U.L.)



RAIJIN (U.L.L.B.)



RAIJIN (J.B.)  
THE SIXTEEN RAKANS (U.L.)





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When the Mongols attempted to invade Japan, they were repelled in a storm, and legend has it that only three men escaped to tell the story. Raijin's intervention in favour of Japan is often depicted in this event, when he is shown in the clouds emitting lightning and speeding arrows at the invaders.

In central Japan the Ptarmigan is called Raichô (thunder bird) (Weston, *Japanese Alps*).

Legend of SHOKURO. There is a story of a man named Shokuro, of the village of Omura, who, to earn the good graces of Tōru, the magistrate of his district, promised him that he would catch the Thunder God. He had hit upon a special plan which consisted in attaching a human navel to the end of a kite, and flying the latter during a storm. The Thunder God, being fond of human navels, would be sure to pounce upon the bait and be caught.

The only difficult part of the business was how to obtain the navel of a live person. The occasion presented itself when he met in the woods a woman named O CHIYO, whom he killed, cut out her navel, and threw her corpse in a ditch. Kaminari Sama noticed the woman in the ditch, and came down upon her, when he was struck by her beauty, and taking from his mouth a navel which he was chewing, he restored her to life, married her, and took her with him into the sky.

Hence the saying which couples the name of Kaminari and O Chiyo. Some days later Shokuro was on the war-path, hunting for the thunder, and O Chiyo let herself be caught by his kite. As she came down she recognised her murderer, and he was just as much astonished; she then regained her own navel. Kaminari Sama came down in a rage, only to receive a severe beating from Shokuro, who made his peace with O Chiyo and became famous in his village.

720. RAIGŌ 賴豪 was a priest of ONJŌJI, whose prayers secured a male heir to Shotoku Tenno in 1097. In recompense, the Emperor told him that he would grant him any wish he might express, but the priest wanted only a raised platform in his temple whereupon to offer prayers.

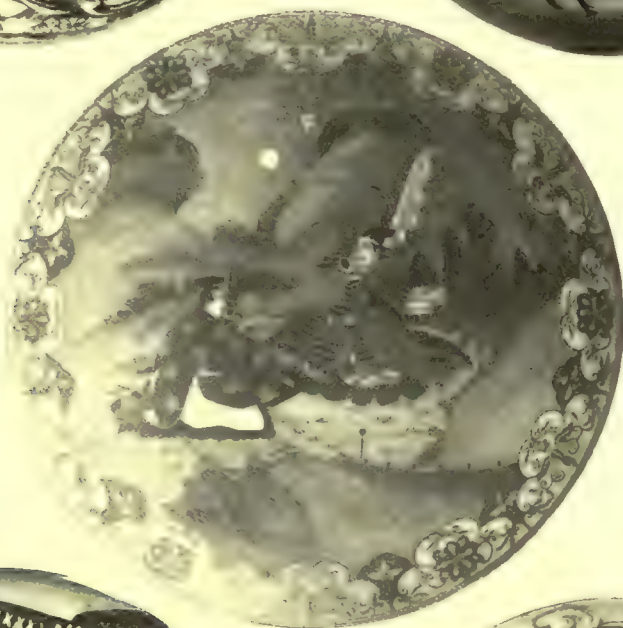
## LEGEND IN JAPANESE ART.

This was a privilege of the Hieizan temple, and the Emperor, afraid of the warlike monks seeking prompt revenge upon himself, refused to grant Raigō's request. The priest starved himself to death, and he was followed to the Kingdom of Shades by the young Prince. Moreover, his spirit was transformed into a thousand rats, which infested the palace.

721. **RAIKO 源頼光**, or MINAMOTO NO YORIMITSU. Legendary warrior who is credited with the wholesale slaughter of the Ogres, Demons, and Goblins with which mediæval Japan seems to have been infested. **RAIKO** was sleeping one day in the autumn of 988 when a beautiful lady appeared to him in a dream. She held a bow and arrow, and introduced herself as the daughter, **SHOKWA**, of the famous Chinese archer Yoyuki (q.v.), and said that her father had entrusted her with the secrets of archery, to be transmitted to the most worthy. She then disappeared, leaving near him the weapons, which he found on awakening. His most celebrated feat is the expedition against the Shutendoji (q.v.), whom he located after a long quest, thanks to a maiden who showed him in the mountains a heap of flesh and bones, the mangled remains of her parents and of the Ogre's last meal. So pleased were **RAIKO** and his companions that their glee at having at last found the whereabouts of the monster had the better of their manners. Instead of condoling with the girl, they started dancing around the heap of bones, albeit such deportment could hardly be expected from them in their disguise as travelling priests. After which, **RAIKO** and his four retainers destroyed also the devils of the **OHEYAMA**, who killed human beings to drink their blood instead of ordinary beverages.

According to another legend, **RAIKO** and his henchman, **WATANABE NO TSUNA**, were walking in the plain of **RENDAI** when they saw in the sky a huge skull, with a red halo, floating amongst the clouds. They followed the vision up to the plateau of **Kagura ga Oka**, where they found the **Yama Uba** dressed in white, seated at the door of her "unnameable master," whose eight ancestors she had served during two hundred and seventy years. This repulsive-looking hag, with her breasts falling below her knees, had to use an ivory wand to open her mouth and lift her eyelids. She refused to





RAIKO, THE SPIDER DEVIL AND ONIS (U.S.F.)  
SHINRA SABURO (U.L.M.)

RAIKO AND SHUTENDOJI (U.L.E.)

HANDAKA SONJA (U.T.)



## LEGEND IN JAPANESE ART.

direct Raiko, but could not prevent him from entering the subterranean palace, in the first cave of which he and Watanabe found themselves surrounded by a troop of ghosts, *Gakis* and *Bakemonos*, who disappeared before a thin angular figure with a face two feet long, naked down to the waist, with fine breasts and arms like threads, showing her carefully blackened teeth in an unearthly grin. This figure itself gave way before a resplendent female. As the latter came near, Raiko felt himself wrapped in a net of warm green cobwebs. Feeling sure that he was bewitched, he thrust right and left with his sword, severing the net, whilst at the same time a strange shriek was heard, and the point of his sword was broken. In front of the two warriors stretched a trail of some milky fluid which they followed right into the bowels of a deep cavern, the bottom of which was almost filled by a huge spider, in the middle of whose body glistened the broken point of Raiko's sword. Raiko prayed, specially calling to his assistance Shōki, the demon-queller, and succeeded in cutting off the head of the spider, one hundred and twenty feet in diameter. Out of the ripped belly of the brute dropped nineteen hundred and nineteen human skulls, of the warriors the goblin had slain, and a hundred spiders each more than three feet high. A different story of the slaughter of the spider will be found under WATANABE NO TSUNA. This forms the plot of the play *Tsuchigumo*, and the subject of a fine illustration in Hokusai's *Gwashiki*.

Another familiar episode in Raiko's life is the death of the robber, KIDOMARU (Yasusuké, q.v.), who had sworn to kill Yorimitsu because, when he was in prison, the latter had remarked upon the strength and evil appearance of the robber, and advised his closer confinement; but his advice was not followed, and Kidomaru escaped during the night.

The legend of Raiko is very commonly met with in old Japanese works, a number of which are entirely devoted to Yorimitsu's exploits.

722. RAITARO 雷太郎. The son of the Thunder God. See RAIJIN and BIMBO.

723. RAKANS 羅漢, or ARHATS. The original meaning of the word being "deserving worship," implies the conquering of all human passions,



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the possession of supernatural powers, the exemption from transmigration. It is applied to the twelve hundred disciples of Sakyamuni generally, but more particularly to five hundred of them. Eighteen, however, form the specially selected class, to whom the generic name is particularly applied in Chinese Buddhism. Japanese artists and worshippers have further reduced this number to sixteen, the names of which are, according to the *Butsu dzo dzui*:

HATSURA TASHA SONJA.

INDAKA SONJA.

KIYATAKA TASHA SONJA.

HATSUNABASHI SONJA.

DAKAHARITA SONJA.

ASHITA SONJA.

SOHINDA SONJA.

KARI SONJA.

DAKORA SONJA.

HOTTARA SONJA.

HATTARA SONJA, or BHADRA.

SHIUBAKA SONJA.

RHAKORA SONJA.

HANDAKA SONJA.

NAKASAINA SONJA.

CHIUDAHANTAKA SONJA.

All these worthies have halos around their shaven heads, long eyebrows, large ears, often with ear-rings, and the Buddhist cloak attached to one shoulder and leaving the other bare (for attributes, see under names), and they are usually represented in groups, often humorously treated, and their precise identification is often difficult or even impossible.

The guide book, *Yedo Meisho Zue* (Vol. 18), gives a list and some illustrations of the five hundred Rakans, the figures of which stand in the temple Rakanji, in the Honjo (Yedo).

724. RANHA 藥巴. The Chinese Sage, LWAN PA, shown squirting water from his mouth.

RANHA, of Seito, was appointed *Shosho* in the Gokan dynasty. On his first audience of the Emperor he was offered some wine, but instead of drinking it blew it to the south-west. The Emperor asked for an explanation of his disrespectful conduct, and he replied that he perceived that his house in Sze Chuen was then on fire, and that he was extinguishing it.

725. RANSAIKWA 藍采和. The female Sennin, LAN Ts'ai Ho (sometimes also said to be an old man), shown walking about with a raised stick and with only one shoe. The Taoist books say that RANSAIKWA did

HANDAKA SONJA (J.M.C.)



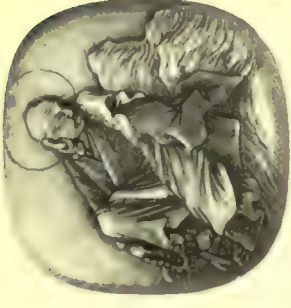
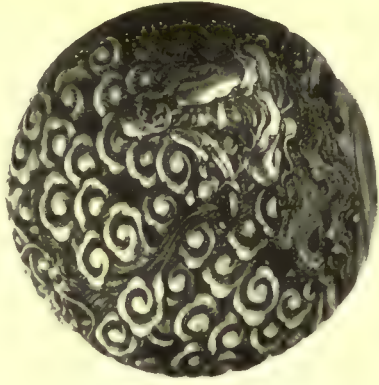
KARI SONJA (U.I.)  
SHIUBAKA SONJA (U.I.)



DAKORA (U.I.)  
HANDAKA SONJA (U.I.)



HOTIARA SONJA (A.B.)  
SHIUBAKA SONJA (U.I.)







## LEGEND IN JAPANESE ART.

not know the place of his birth. His clothes were kept together by a black wooden girdle three inches wide, ornamented with six gems. During the winter, when his bed was dug in the snow, he wore a tattered garment of blue cotton, or even a scantier one made of leaves, whilst during the scorching heat of summer he would only wear padded garments.

He begged in the streets, singing and beating time with two pieces of wood three feet long. When intoxicated he danced in the roads, and if any money was given him he tied it with a string and dragged it along the ground. He was taken to Heaven by a stork. Some Chinese figures in the Musée Guimet (Paris) show Ransaikwa with strings of cash and a three-legged toad. Compare GAMA SENNIN.

726. RASHIBO 羅子房, or CHUKUYOSHI (LO TSZE FANG). Chinese female Sennin, borne through the air on clouds in a boat. She is said to have lived during the reign of Gento, in the period of Kaigen, and ascended to the clouds from the top of a cedar tree.

727. RASHINJIN 羅真人, or CHIFUKU, was a hermit of Hodaikan, where a golden man came to visit him one day, saying that he was a sick dragon and wanted some elixir. He healed him, and one day, as he was washing his feet in a river, the same dragon came and carried him away to Heaven. Compare BASHIKO and BŌMŌ.

728. RESSHI 列子 (LIH TSZE). Another Sennin who dwells in the aerial regions, amidst which he travels on a rain-cloud, or appears in a rain-shower.

729. RI-A 李阿. Sage of Shoku, who did not age, and spent his time begging for the poor, often wandering the whole night. Kokyo once went to visit him on Mount Seijo, and carried a sword as a means of defence against tigers, but Ri-A reproved him, saying: "What do you fear of tigers when in my company?" He thereupon threw the sword violently to the ground and broke it.

730. RIHAKU 李白 (LI PEH), or RITAIHAKU 李太白 (LI TAI PEH). The most celebrated of the Chinese poets (699-762), whose genius manifested

## LEGEND IN JAPANESE ART.

itself so early that the courtier, HO CHE CHANG, declared that he must have been an Immortal in disguise, and he was said to be an incarnation of the planet Tai Peh (Venus). Hence his representation amongst the Rishis (though in the dress of a scholar), either riding on a dragon, reclining upon a jar, admiring the landscape in the mountains, or deeply intoxicated. The latter state appears to have been of frequent occurrence with him, and once, when called to the court of Hŭan Tsung (GENSO), the monarch, was so impressed with his genius that he had him served by his own concubine and gave orders to his favourite counsellor, KAO LI TSZE, to remove the boots of the drunken poet.

A satirical verse gave his enemy the Empress, the occasion to have him banished, and his subsequent wanderings led to his admiring poems upon the mountain scenery and the cascade of LUH, which he is sometimes shown contemplating. He did not, however, abstain from plotting against the Tsung dynasty, and narrowly escaped death by the sword of the executioner.

RITAIHAKU, according to another, erroneous, version, was summoned to Court by the Emperor Daiso (Tai Tsung, 627 A.D.), but it was reported that he was drowned one day that he tried to walk along a river drunk. Some years after he was found playing with a red dragon, which he rode through the green mist on the sea, his other playmate being a fairy. The trio ascended a mountain and disappeared.

Although history is not clear as to whether he ever rode on a dragon whilst in the flesh, he is often shown on such a creature, which bears him heavenwards. He died at the age of sixty-three.

731. RIHAPPIAKU 李八白, RI PA PEH. The Chinese Li Chen 李眞, of Shōku, who lived through the three dynasties of Ka, In, and Shyu to eight hundred years of age. His name is a pun and means that he could travel eight hundred *Li* per day. After compounding an elixir in the caves of Mount Kuenlun, he returned to his birthplace, Shokuchu.

732. RIKO 李廣. Archer. See STONES.

733. RIKUZOKU 陸續 (LUH SŪ), also called CHISHŌ. Paragon of filial piety of Chinese tradition. When he was but six years old, LUH SŪ was





MONGOL INVASION (A)  
ROHAI (A)



QUEST OF THE SHUTENDOJI (G.H.A.)  
RIHAKU AND KOREIJIN (I)



RAIJIN (M.G.)  
RIHAKU (A)





## LEGEND IN JAPANESE ART.

invited to the house of a rich neighbour, Yuen Chow, and given some oranges. As he was taking leave, his host saw two of the oranges fall from the dress of the boy, and inquired into the occurrence. Luh Sü explained that his mother was very fond of oranges, and that instead of eating the fruit he had secreted it in his robe to take it to her.

734. RINNASEI 林和靖, or RIN KWA SEI. The Chinese poet LIN Hwo CHING, whose verses were never committed to paper, as he did not wish them handed down to posterity. He lived in the eleventh century, and is usually represented with one or two cranes under a plum tree.

Rinnasei appears to be identical with 林逋 RIN YU, the Chinese LIN PU, also called 君復 (Kunpuku) who likewise threw his poems away or burnt them—but his friends managed to save some three hundred—and who was pensioned by the Emperor Chên Tsung. This poet dug out his own grave. Rinnasei is sometimes shown with Michizane, in allusion to the love of the plum tree, common to both, in the same way as Ono no Tofu is represented in Morikuni's *Kummozue Taisei*, with the Chinese calligraphist Ogishi.

735. RINREISO 林靈素 LIN LING SU. A sage blowing creatures from his mouth. There were twelve celebrated magicians in the period of Taikan, in the reign of the Emperor Kiso (Hwei Tsung), of the Sō dynasty. One day they made a competitive display of their magic, and Reisō blew out a mouthful of water which was transformed into five coloured clouds containing a golden dragon, a lion, and sacred cranes, which were afterwards found crying and jumping in front of a shrine. Rinreiso, was originally a Buddhist monk, who, after becoming an adept of the Taoist school, tried to destroy Buddhism, and led the Emperor into the practice of Taoism and magic. He is numbered among the Sennins since his banishment and subsequent death in 1120 A.D.

736. RIOTÔSHIN 呂 岳. The Rishi LÜ YEN, or LÜ TUNG PING, usually shown in Chinese dress and of martial appearance. He slays the dragon which pestered the lands of Chiang Huai, or crosses a river upon the magical sword with which for some four hundred years he destroyed the

## LEGEND IN JAPANESE ART.

malevolent genii of China, or soars above the sea on a cloud. He is said to have been born in the eighth century, and to have been initiated by the Sennin SHORIKEN (Chung Li Kuan) in the mountains of Lu shan. From SHORIKEN he inherited the magic sword after he had successfully undergone ten trials to prove his fitness for the work assigned to him.

737. RISHIS 仙人, or SENNINS, in Chinese, SIEN NUNG; and in Japanese, Sennin (UKAIKA 羽客 or YAMAHITO are rarely used readings of the same word). Generic name of Immortals who have reached that stage from that of man through meditation, ascetism, and the following of Taoist teachings, which endowed them with wonderful magic powers. They are, however, of Buddhistic origin, and are divided by the Chinese into five classes, diversely described by Mayers (*II. 161*) and Eitel, as Deva, Purucha, Nara, Bhūmi and Prêta, and to which might be added another one, the Yü SIEN, upon whom the immortality and transparency of body were conferred by the consumption of some of the leaves of the *K'ien* trees growing in the moon. The third class, Nara Rishi's, or transformed human beings, is, however the only one of interest here.

The name Sennin, as at present written, carries with it the meaning of a life spent away from the rest of mankind in the mountain fastnesses affected by Buddhist monks up to the present day, and peopled by the imagination of the Taoists with hosts of genii, immortal animals, and mythical trees. This state of abstraction is well illustrated in a *netsuké* in the author's possession: an old man with a bald pate and long beard, holds a scroll upon which is written the Chinese poem meaning:

"Under the shadow of the pine and the plum tree, sleeping on a high rock, UNKAKU (cloud-man) knows not how run the years, there is no calendar in the mountains."

The number of Immortals sacred to Chinese legend is almost past count, but eight called Pâ Sien 八仙 are more especially meant when the term is used:

SHORIKEN (Chung li kuan).

CHOKWARO (Chang kwoh).\*

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\* In some works Chokwaro is written in full 張果郎 (or 老).





BAIFUKU  
CHOKWARO  
SONKO  
CHINNAN  
INKI  
ROKO

TAIHO  
GIKUSHISHO  
CHOSHUKWA  
SHIOSHI

TEIREI  
BUSHISHI  
RIHAPPIAKU  
OGEI  
SANFUSHI  
SOTO

RESSHI  
KOHAKU  
RINNASEI  
GAMA  
KOSHOHEI  
BASEISHI

KAKUDAITSU  
SHAEN  
TOBOSAKU  
MAKO  
TEKKAI

HAKUSEKISHO  
CHOSANCHU

SAI  
OGEI  
SHORIKEN  
FUKIUHAKU  
HIOCHO  
OSHO



## LEGEND IN JAPANESE ART.

RIOTOSHIN (Lu tung ping).

SOKOKUKU (Ts'ao kwoh kiu).

TEKKAI (Li tieh kwai).

KANSHOSHI (Han siang tsze).

RANSAIKWA (Lan tsai Ho).

KASENKO (Ho sien ku).

They are not, however, the most popular or the most commonly met with in art, but, with the exception of Chokwaro and Tekkai, generally give way before the more commonly depicted GAMA Sennin, KANZAN and JITTOKU, CHORIO and KOSEKIKO, KIOYU and SOFU, KINKO, ROSHI, SEIOBO the Queen of the fairies, HOKEN ZENSHI, KOREIJIN, KOSHONET, TOBOSAKU, SHIYET, BASHIKO.

More than fifty are described in Anderson's *Catalogue* of the Chinese and Japanese prints in the British Museum, and a like number distributed amongst the leaves of the popular *Mangwa* of Hokusai. Many are figured in the *Ressen Zen Den* in the *Butsu dzo Dzui*; *Ressen dzu San*, *Soshi Gwaden*, and *Wakan Meigwa Yen*; etc., amongst the five hundred worthies depicted by Bumpo Sanjin, they fill the twenty-two volumes of a Chinese book, the *Reki Dai Shinsen Tsukan*; and almost any illustrated book of a general character contains a few. As *netsuké*, most of the productions, now rare and priceless, which issued from the hands of Shuzan appear to have been Sennins, and since then hosts of Sennins, more or less naked and with more or less characteristic attributes, have been wrought in wood, bone, and ivory in almost exasperating numbers, often with stereotyped expression, happily relieved by the wonderful modelling of a few pieces. It seems as if during the latter part of the XVIIIth century, and in all likelihood, most of the nineteenth, a wholesale *manufacture* of Sennin *netsuké* had taken place in Japan for the benefit of the Western amateur, if one may judge from the enormous number of pieces, and also of types. Many of these defy indentification, owing to the multiplicity and varied combinations of their attributes, which do not appear to follow the traditions embodied in the old illustrated works, whilst others faithfully follow the lines of some XVIIIth century drawings.

Characteristic are the big ears, the leaf coat over the shoulders and loins, generally over a Chinese dress often reduced to scanty proportions, although, *Sages* are usually in Chinese dress pure and simple, and the leaf coat appears but rarely in book illustrations. A staff, usually knotted and crooked, is



## LEGEND IN JAPANESE ART.

also a conspicuous attribute, and except in a few cases a beard of fair size forms another apanage of the self-respecting Sennin. A fairly complete list of the more common ones will be found by reference to the chapter on emblems and attributes.

The Sennin Oshikio (Wang Tsze Kiao) has left for the use of later generations a prescription quoted by Anderson from the *Gioku Kan Ko* and the *Wakan sanzai Dzuyue*,\* the efficacy of which is obviously overrated:—

Gather from a chrysanthemum the young shoots on the day of the Tiger in the third month, leaves in the sixth, the flowers in the ninth, and the remaining stem and root during the twelfth month. Dry separately in the shade; pulverise on the day of the Dog equal parts of each. Make into pills with honey, or mix with wine, one momme (four grammes) of the powder, and take daily three times, each dose being divided into seven parts the size of a small seed. After a hundred days the body will become lighter, the white hair will blacken in a year, and in two years new teeth will have grown; and after five years' steady absorption of this nostrum an old man of eighty will again feel young, his skin will be supple and fair, and he will never age again.

Other preparations seem to have been efficacious though simpler to concoct. An old man was rejuvenated by eating porridge made of sesame seeds, such as is given to young children; another, Shujushi, became able to fly by drinking a broth of boiled roots, and some merely eat sulphur. Powdered mother-of-pearl, potash, cinnabar, realgar and orpiment, all of which are poisonous to modern man, were the daily food of some legendary immortals. Pine cones and needles also insured longevity when taken as regular food (Akusen). Such elixir vitæ were called *Tan*, or *Kin Tan*, and in its most perfect and potent form, the elixir of nine revolutions changed men into cranes. Hemp seed was the rejuvenating medium in the case of Genkei (Yüan Chow), and there seems to be still some belief in the efficacy of cinnabar, for the writer has seen Chinese peach charms made of that substance. We are told of several cases when the use of the elixir resulted in apparently sudden death, but the disciples always beheld

\* Section VII: 人倫. States of mankind (p. 107 of the 1906 reprint) where the name is written 僊人.







## LEGEND IN JAPANESE ART.

the holy user amongst the Genii immediately after his absorption of the drug. In the case of Wei Peh Yang, the wizard tried the stuff on his dog, who died; he and his brother followed suit; a third brother was going to bury both corpses when Wei arose and revived his first brother and the dog.

Five or eight centuries were a common span of life amongst those Immortals, and even at the end of such periods a cloud, or dragon, or a phoenix usually took them up to the sky away from the gaze of common mortals. Although their quest for the elixir vitæ was, of course, illusory, yet to their alchemical concoctions may perhaps be due, according to Kakasu Okakura, the discovery of the wonderful range of Chinese pottery glazes, and perhaps, as suggested by Edkins, these seekers after the secret of everlasting life were also the forerunners of the Arab philosophers, and of the European alchemists bent upon the elusive *Recherche de l'Absolu*, and from whose involved speculations modern chemistry was to emerge.

SENNIN (female). Besides the male Immortals, some Taoist books mention eight female Immortals: Kyuei, Hanmo, Sonkohi, Chojo, Oshito (plays the flute), Tososei (playing a wind instrument), Hikei (playing with a long *Hosso*), and Ryujo, and the *Ressen dzu san* contains yet a larger number, amongst which Shozoku, Shin Seijō on a deer, Kosenko, Rogioku, Nangyo Koshu, Taiinjo (q.q.v.).

There is a Taoist legend to the effect that seven men and seven women, disciples of Lao Tsze, were made immortals, and they went to amuse themselves in the Eastern Sea. Riujin attacked them and took from them the earthquake-subduing compass, and the staff with which the lame member of the party could open the gates of Hell to liberate the souls. Returning on shore, the Sennins upset some mountains and flung them in the sea; the dress of one of them touched the water, and the waves retreated, leaving the bed of the sea quite dry, when the Dragon King returned his spoils, and a female Boddhisatva that passed by restored the order of things by sprinkling the place with a wet willow twig.

## LEGEND IN JAPANESE ART.

739. RIU 龍. See DRAGONS.

740. RIU O KIO. See RIUJIN.

741. RIUBI, or LIU PEI. See GENTOKU.

742. RIUJIN 龍王, or RIU Ô. The Dragon King of the Sea, who lives in the submerged Palace called the RIU GU Jō castle. He is usually represented in the shape of a very old man, with long beard, and with a dragon coiled on his head or back. His countenance is fierce; he carries in hand the tide-ruling gems, such as in the illustrations of the stories of Hohodemi, and of Ojin and Takeno Uchi. Fond of precious things, Riujin obtains possession of the world-famed MUGEHOJU gem, sent to Kamatari by his daughter; he captures the bell which later became associated with the name of Benkei, after the Dragon King had returned it to the upper world as a token of his gratitude to Tawara Toda. To his castle Urashima Taro journeys on the back of a tortoise, and a picture of this palace is reflected in the breath of a yawning clam, as the castle in the air.

Riujin easily takes offence, and to his anger are due the boisterous seas, appeased by the sacrifice of Tachibana Hime or of Nitta Yoshisada's sword or Tsurayuki's mirror. See also MONKEY and JELLY FISH.

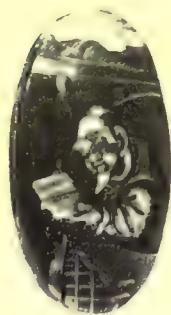
His palace and the legends which pertain to it appear to have a Chinese origin, according to Chamberlain. In the clam's breath appears the palace itself (AIR CASTLE, q.v.).

Riujin's attendants or messengers are depicted with curly hair, dressed in Chinese style, with sea shells or scales clinging to their garments. The two more commonly met with, are represented, one with an octopus as headgear, the other, like Riujin himself, carries a dragon.

Occasionally the minor attendants of the Dragon King are represented like onis, with small horns.

743. RIUTO. Chinese sage who, being too poor to procure oil or candles, studied during the winter nights by the reflection of the moonlight on the snow. *Ehon Hōkan* calls him SONKO 孫康.

744. ROCHISHIN 魯智深. KA OSHO ROCHISHIN. One of the



RIUJIN'S ATTENDANT (L.)

RIKO —

KOKKASEN (G.H.V.)  
ROSHI (H.G.G.)  
RIUTO (L.)

RIUJIN'S ATTENDANT (H.S.F.)

—RIKO (G.H.V.)





## LEGEND IN JAPANESE ART.

hundred and eight heroes of the Chinese novel, *Suikoden*. He is shown in Hokusai's *Ehon Suikoden* as a muscular hairy individual, with a partly-shaved head and a loincloth as his only garment. Beside him is a staff with a forked top; he is sitting on a bamboo-work table, on which sprawls the body of a kicking personage, whom Rochishin holds by the scruff of the neck. In the *Kyogwa Zukushi* of Kuniyoshi, he stands on a strong, muscular and bearded figure, lying on the ground on broken staves, whilst a Buddhist priest flies away in the background. Two boys laughing complete the scene. Both these are allusions to his unruly life. His own name was Rotatsu; whilst a petty official in his native town, he killed a butcher who had dared to court his mistress, and, to escape punishment, he flew away to some other province, where he became a monk, changing his name to Rochishin. His energies were, however, too great for an ascetic career, and he was invited to resume secular life. Selecting as a weapon an iron *kanabo* weighing some sixty pounds, he then became the head of a troop of robbers, his first care was to sack the monastery whence he had been expelled, and which he made the headquarters of his band. Later, he waged war against another band of brigands.

He is easily recognised by, and artists rarely neglect to show the five petals flower with which he was lavishly tattooed, and to which he owes his nickname, Ka Osho. He is also shown fighting another brigand who had eight dragons tattooed on his body and is called Kiumon Riu Shishin, or standing upon the head of a Nyo which he has broken, or uprooting a large tree.

745. RŌBEN 良辨. Priest; son of some farmer of Shigu, in Omi, and founder of the temple Todaiji. Once when he was but two years old his mother placed him under a tree, when an eagle pounced upon him and carried him away to the temple Kasuga, in Nara, the high priest of which, Gujen, educated him. He died in 773.

746. RODOSHO 呂道章, after he mastered Taoism, threw his clothes upon the river Woga and squatted on them, trusting to the wind to direct him. He is one of the Sennins.

## LEGEND IN JAPANESE ART.

747. RŌGIOKU 老玉. The Chinese female rishi, LAO YU, depicted as a richly dressed woman borne in the air by a phoenix.

748. ROHAN 魯般. A very strong Chinese living at the end of the Shū dynasty, whose story is given in *Ehon Kojidan*. According to the *Kokai Shimbun*, Chiha Rohan built a stone bridge on the southern side of the castle of Chôtan. Just as the bridge was completed a man named Choshin 張押, passed by riding on a donkey, and noticing the new bridge, went up to it, shouting: "Though this is a strong stone bridge, erected upon colossal pillars, yet the whole structure will tremble as I ride over it!"

Rohan, who was lurking under the bridge, heard him, and grasped the sides of the bridge with both hands so strongly that there was not even a tremor as Choshin galloped over it. And for a long time marks left by Rohan's fingers and by the four feet of the donkey could be seen on the stone.

749. ROKKASEN 六歌仙. The six poets. See POETS.

750. ROKO 盧敖. Sennin shown on a tortoise (Hokusai's *Mangwa*, Vol. 3). In *Ehon Hōkan*, it is only said of him that "he lived upon a Minogame, and read books."

Perhaps he is identical with KOAN (q.v.), although, of this Sennin, the *Ressen Den*, II., 33, says that he wore no clothes and rode on a sacred tortoise three feet long. The people used to call him Manzai because he replied to an inquirer that he had been on the back of the minogame for about three thousand years. Kan no Buti heard of him and called him to Court. His speech was as smooth as the flow of a waterfall; and the Emperor named him one of the *Go sen shin* with Kiuyetsu, Moki, Kakuman, and Riyei.

He disappeared at the death of the Emperor Wu Ti.

751. ROKUBUTEN 六部天. Generic name of the six Buddhistic divinities: The Four guardians of Heaven (Shi Tenno), Taishaku, and Bonten.





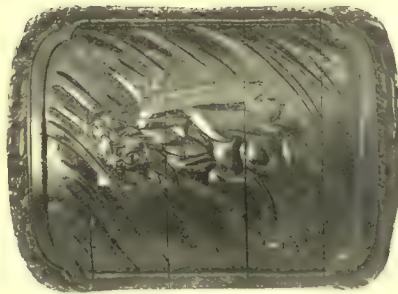
SAKURA NO HANAMI (171.8)

RINNASEI ( )



QUEEN OF THE SHUTENDOJI (2.5)  
CHUNSHINGURA (25.7)

RINSEI (27.4)



RINNASEI (118.7)

KOSHI (76.6)





## LEGEND IN JAPANESE ART.

752. ROKUROKUBI 轆轤首. Long-necked goblin, occasionally shown as a female with three arms. See BAKEMONO.

These creatures, whose Chinese name is FEI TEOU 飛頭蠻 (Hitoban), live in the country Tatupouo 大閩婆. One day before their head becomes able to wander at night, a red mark appears all round their neck; their eyes have no pupils. In the time of Wu Ti they lived in the Kingdom of In, to the South of China, and a Chinese general had a wife whose head could wander at night. Some of these monsters lived in the caverns of Mount Ling-nan, feeding on reptiles which the head searched for at night. The Japanese commentator of the *Wakan Sansai dzue* says that such creatures did not exist either in China or in Japan. Hearn, however, relates that the belief in the actual existence of Rokurokubi had not entirely disappeared at the close of the nineteenth century.

753. ROKUSUKE 六助, of Keyamura 毛谷村, retainer of Taiko, is a strong man who captured a *Kappa*. In prints he is seen surrounded by a number of these creatures. In the wars of Hideyoshi against Shimadzu (Satsuma), the soldiers while in camp spent part of their leisure in wrestling bouts, and Rokusuke proved the strongest of all, defeating all his opponents. Later in life he was called Kida Magohei Muneharu.

754. RÔKYÔ 呂芥. Chinese leech, went up the Mount TAIGYO to gather simples, and met three strangers, who asked him whether he would like to live long. His answer being in the affirmative, they invited him to accompany them, and for two days they walked about gathering plants and learning magic, after which he was told to return home, when he found that in that apparently short time he had lived two hundred years (*Ehon Riozai*).

755. RÔNIN 浪人. This word was used to design Samurai who, through the death of their master or some other untoward occurrence, such as a serious offence, had become "disattached," and led a wandering life like outcasts. Rônins had neither a recognised place in the feudal hierarchy nor worldly possessions, except their trusty swords, but they played a



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considerable rôle in most of the tragedies recorded in Japanese history and fiction. The word is picturesque, inasmuch as it describes the "wave man" tossed to and fro by fate, without the "shadow of a big tree," which in the Japanese expression means a protector. In the sixties and seventies, however, men of gentle blood became rōnins of their own free will, to be able to study western ways by escaping from feudal discipline.

CHIUSHINGURA 忠臣蔵. The celebrated story of the FORTY-SEVEN RŌNINS, also called the revenge of Asano, or The Loyal League, is well known; it has been dramatised, and its episodes are the subject of numerous sets of prints and illustrations of all kinds. Amongst the English translations are those of F. V. DICKINS, the extensive story given in MITFORD'S *Tales of Old Japan*, and the version published in Japan by MURDOCH, with illustrations by OGAWA (q.q.v.).

The gist of the story is as follows: ASANO TAKUMI NO KAMI (Yenya in the play) had been appointed to receive the ambassadors from the Emperor to the Shōgun. His instructor in court etiquette, KIRA KOTSUKE NO SUKE (MORONAO in the play), so persistently insulted him that he had to draw his sword in the palace. Such an offence was punishable with death, and he was therefore obliged to commit *seppuku* in April, 1701. His principal retainer and counsellor, OISHI KURANOSUKE, and forty-six of his companions thus becoming rōnins, swore to avenge their dead master, and after many troubles succeeded in slaying KOTSUKE NO SUKE, after which they all committed *harakiri* (1706). Their graves in the cemetery of Sengakuji receive every mark of respect to this day.

As a simple illustration of Chiushingura, one of the rōnins, Sadakuro, murderer of Yoichibei, is commonly depicted hiding his face with a large dilapidated umbrella.

Rōnins adopting as their special religious creed certain Buddhistic tenets derived from the Nichiren teachings were, under the Tokugawa rule, considered almost above the law, and immune against arrest. In consequence, they all became adepts of this peculiar sect. A conspicuous figure, both in the Chiushingura and on less recognisable scenes, is the rōnin beggar, *Komuso*, playing the flute, with a high upturned basket in lieu of headgear,

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two holes provided in the front allowing him full view of his surroundings without his identity being disclosed. A similar headgear was also worn by actors in ancient days.

Interesting details upon rōnins can be found in an exhaustive and fully illustrated record of the customs of Japan, the *Nippon Fuzokushi*, of which unfortunately no translation or excerpt has yet been made in any European language.

756. RORAISHI 老萊子. The Chinese paragon of filial virtue, LAO LAI TSZE, who, when seventy years of age, still dressed like a baby in "clothes of five colours" to amuse his parents, and played like a child with the same idea in view. A classical occurrence, frequently depicted, is that in which he entered the room with a basin full of water and, feigning to slip, tumbled down, thus filling his elders with glee. . . .

757. ROSEI 盧生. Identified with CHAO LU SHÊNG. He heard that the Emperor of China was in need of councillors, and set out on the road to the capital hoping to be accepted, although he had never been in the company of the higher classes. On the way he kept grumbling at his poverty and lack of protectors. He met near Kanton the Rishi Lu Kung, who, hearing his complaints, gave him a pillow warranted to possess magical properties. Rōsei went away, and in the evening, whilst waiting for his millet to be cooked, he rested himself upon the pillow. He fell asleep, and had a dream, which is variously reported: in some versions it is said that he thought he had become a Minister of State, and that he was four years in office, retiring full of honours; in another, he dreams that the Emperor took such a fancy to him during his administration that he gave him one of his daughters in marriage, that he finally succeeded to the throne, and that his little son, three years of age, playing in the gardens of the palace fell into a piece of ornamental water. His cries startled him so that he awoke, and, finding that his millet was not yet ready, he understood that the rishi's pillow had given him the dream as a warning of the transitory nature of all earthly possessions, and instead of going further on his way he trudged back home, to retire in meditation.

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Still another version, which is more Japanese in character, makes him dream that he had been sent for by the Emperor and had reached a high position. His enemy, the powerful minister, Juro Sayemon, wished to get rid of him, and invited him to his house, but only to try and boil him alive in his bath. He then awoke, thinking himself boiled already, and found that the innkeeper had brought him a dish of steaming food, the vapour of which had broken his sleep. The conclusion is always the same.

Rôsei's dream is frequently illustrated; in Hokusai's *Mangwa* he is shown dreaming of a procession of retainers coming to fetch him with a court palanquin. In *netsuké* he reclines on a pillow or a small table, and sometimes carries a fan. See DREAMS.

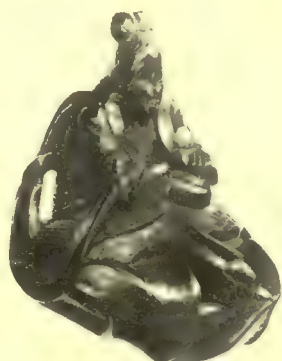
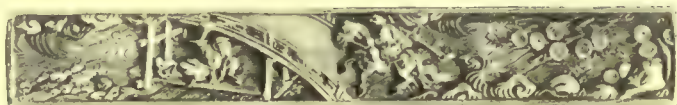
758. RÔSHI 老子 (LAO TSZE). The ancient philosopher, the venerable Prince 太上老君 (LAO KÜN), founder of the Taoist system of philosophy, whose mother conceived at the sight of a falling star, and carried him eighty-one years in her body, whence he issued from her left side in B.C. 1321. He was born with a grey beard, with a white and yellow face. He had large eyes, fine eyebrows, ragged teeth in a square mouth, a double ridge to his nose, ten toes on each foot, and ten lines in each hand; moreover, his ears, of enormous size, had three passages each.

It is perhaps just as well that the artistic representations of Rôshi do not adhere closely to this remarkable description. He is usually shown as an old Chinaman, seated upon the ox on which he was miraculously carried to Paradise; often playing the flute, or reading a rolled book, his *Tao teh king*, or handing it to his disciple, Ing ty.

Another common presentment of Rôshi is to be found in the Three Wine Tasters, in company with Shaka and Confucius.

759. RYOSHO 呂尚 was a man of Kishyu who, in the reign of the Emperor Chu, of the En dynasty, during the revolts, concealed himself for thirty years in Ryoto, after which he went to the southern mountains. He fished in one brook for three years without success, refusing to abandon this apparently useless occupation. At length he caught a carp, in the stomach of which was a military bell (*Ressen Den*).





ROCHISHIN (A.)  
RYUKO AND HANFUJIN (W.L.B.)  
SAIGYO (W.L.B.)

ROCHISHIN (A.)  
ROHAN (W.L.B.)  
KOKUSENFU RIKI (SU'KODEN)

ROKO (B.M.)  
RYUJO (W.L.B.)  
MATANO NO GORO (J.N.C.)



## LEGEND IN JAPANESE ART.

760. RYUAN 劉安 (LIU NGAN) was no other than the King HWAINAN 淮南王, who became immortal, and is known as Hwai Nan Tsze. He was taught by the sage HATSUKO 八公 the art of compounding an elixir vitæ from medicines of quicksilver, and with him he ascended to Heaven in broad daylight. His dog and his cock, after he departed, licked the kettle in which had been the magic broth, and followed him in the clouds (*Ressen Den*, II.). History however says that, ruined by his magic practices, he became a traitor, was exiled, and committed suicide.

761. RYUJITSU 柳實 and GENTETSU 元徹 were friends in the period of Genwa, of To, and were presented with a flower-pot by the fairy, Nammei Fujin. They repaired to Mount Nangaku to find the rishi, TAIKYOKU-SENSEI, but for some years failed to meet her. Once, in the snow, they met an old wood-cutter with a bundle on his back, and comforted him with food and wine, when upon his burden suddenly appeared the characters *Taikyoku*. They recognised that he was the fairy in disguise, and showed him the precious pot. There may be some easy confusion of Nammei Fujin with Fukiuhaku, who is usually depicted as a scholar contemplating a flower-pot, but with flowers in it.

762. RYU-JO 劉女 (LIU NU) was the daughter of RYUANJO 劉安上. She is shown travelling in the clouds on a white swan. In her ninth year she discussed Taoism with a fairy, and found truth. When she was "old enough to have a pin in her hair" (twenty years old) her mother sent her to a man as his wife, but a swan having flown from the sky as she was on her way to be married, she rode on its back and flew away to the clouds. Sometimes she rides a wild goose. See *Wakan Meigwa Yen*, III., 9.

763. RYU-KO 劉綱 and his wife, HAN-FUJIN 樊夫人.

Ryuko and his wife having mastered thoroughly the mysteries of magic, decided to ascend to the sky. The man climbed upon a large tree, called SOKYOKU, and was able to fly after having climbed some Jo (*jo* = ten feet), while his wife ascended slowly like a floating cloud.

The *Ressen Den* says: Ryuko (Hakuban 伯鸞) lived in the time of the Shin dynasty; with his wife, Han Fujin, he studied the secret learning called



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*Dōjitsu* under the guidance of a great oni. He was a good politician and governor, kind to the poor, and his merit was rewarded by the general prosperity of his province. One day he had a trial of magic with his wife: he set fire to a small summer-house, and she caused a storm to quell the fire. She went up to a peach tree and commanded the fruit to fall into a basket, which happened as she willed it, but Ryuko was not so successful; he then spat in a dish full of water, and fishes appeared, but Han Fujin also spat, and an otter came out of her saliva to eat the fishes. The couple went to the Shimeizan, where they found several large tigers. Ryuko made them lay still, but his wife again did better, compelling the brutes to fawn around her ankles: she bound them together with ropes and made a bed of their bodies. Ryuko then ascended a tree to go to the sky, but Han Fujin had merely to rise from her bed, and she sped upwards more swiftly than her husband. See also *Ehon O Shuku bai*.

The episode might be easily confused with another one depicted in the *Ehon Shaho Bukuro* (IV., 8):—A man named Heigé 平翬 was sent by the Emperor Gio 堯 to destroy a monster which was devastating a remote province. His wife whom he had left at home became love-sick, and dreamt one night that at last her husband was coming back, and that Seiobo had sent her the *Furo-no-shi* (elixir vitæ). In the morning her husband arrived, and she found near her pillow a box of pills; she took one, and was at once wafted aloft; her husband took one of the remaining pills, and followed her. Both went through the clouds to the Palace in the Moon.

764. RYUSHIN 劉晨 and GENKEI (阮肇 Yüan Chow) lived in the period Eihei, of the Kwan dynasty, during the reign of Han Ming Ti. In the first century they climbed Mount T'ientai with baskets to gather simples, but lost their way for thirteen days, and would have been starved to death but for a peach tree which suddenly grew at the summit, and was then covered with fruit. They stayed for some time under its shadow, and a fairy directed them to a cave in which dwelt two sisters, who fed them on hemp seeds. The two wanderers shared their couches, but after a short stay they found that they were both a couple of centuries older.

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765. SAGINOIKE 路鳥池 HEIKURO 平九郎 MASATORA 正虎 was a farmer who was adopted by Saginoike Kuroemon because of his herculean strength. He tried his strength standing upright in a high waterfall, and could break a sword-rack made of deer-horn with one hand.

766. SAIGIO HOSHI 西行法師, SATO HIOYE NORIKIYO (1115-1188), also called YOSHIKIYO, was a member of the Fujiwara clan, descended from Tawara Toda Hidesato, but deeply devoted to the Emperor and opposed to Yoritomo. In one of his poems he expresses his devotion to the ruling dynasty thus: "The paradise is in the south; only fools pray towards the west," thus expressing his respect for the Emperor and contempt of the prevalent habits both of looking westwards whilst praying, and of attaching more importance to the Shōgun's orders than to those of the Emperor.

Gokuraku wa

Minami ni aru wo

Shirazu shite

Nishi wo ogamu wa

Oroka narikeri.

He renounced all his dignities in 1137, at the age of twenty-three, to become a travelling priest.\* Leaving the court of Go Toba (Hoyen, third year), he started on his journey with a big hat and a staff, and is still pictured with these attributes. Boys draw him in contemplation of Fuji in an elementary way, by means of two strokes for the mountain, a circle for the pilgrim's hat, and a short stroke protuding from it represents the end of his staff.

This is called the *Saigio ni Fuji* or *Fuji-mi Saigio*, and is found in *netsuké* in the form of a mountain with a little man at the foot of it.

Saigio is often inaccurately said to have been the first travelling priest to go on the first day of the new year from door to door, reciting the poem:—

\* According to the plot of the *Saigyō Monogatari* (1677), which gives his name as Sato Narikiyo, he was once in attendance upon the Emperor, who, seeing a cock scattering the flowers of a plum tree with its wings, ordered Sato to drive away the bird. An unlucky stroke of the fan killed the bird, and the courtier, deeply grieved, went home, when he heard that his wife had dreamt that she was a bird and that Sato had struck her. This strange coincidence, coupled with his ardent Buddhism, led him to become a wandering monk. The remainder of the play is full of fiction, and terminates with the apotheosis of Saigyō's daughter.

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Kado matsu wa  
Meido no tabi no  
Ichi ri zuka  
Medetaku mo ari  
Medetaku mo nashi.

“In our dark journey through this earth the Kadomatsu are the Ichirizuka of the road (a small knoll with a pine tree, erected every *Ri* on the roads). Congratulations there are after each year, and congratulations there are not. . . .”

This occurrence has served as theme for jocular poems and illustrations, but the true author of the poem is apparently Ikkiu, who lived some centuries later.

Saigyo once composed a poem upon the scenery of a nameless pool in Oiso, near Yokohama, which has since received the name Shigitatsu Sawa: Pond of the Flying Woodcock. When travelling through Kamakura, Saigyo was invited to the Palace by the Shōgun, Yoritomo, who asked him to recite some of his famous poems, and beseeched him to communicate some of the books on Archery which he had received from his ancestors, as far back as the celebrated Fujiwara Hidesato (Tawara Toda). Saigyo, however, declined, until, strong pressure being put upon him to comply with the Shōgun's wishes, he agreed to talk the whole night with Yoritomo, and a number of writers took down his words to form a book on military art. As a token of esteem and gratitude, Yoritomo gave Saigyo a silver cat when he left in the morning, the monk accepted the gift, but once out of the Palace he gave it to some boys who were playing in the moat, and went his way. This episode is frequently depicted. Saigyo died in Kyoto, in the first year of Kenkyu, at the age of seventy-three.

767. SAIJOSEN 蔡女仙 was a clever woman, fond of embroidery. One day an old man called upon her and requested her to work on cloth a pair of phoenix. She did so, and as the old man looked at the finished work he suddenly closed his eyes and pointed at the birds with his finger. They became alive, and the girl and the old man mounted upon them and disappeared in the sky (*Ressen dzu San; Ressen Den*).



曾我物語圖會

頼朝公平家を亡て後  
伊東入道血筋御尋も  
ろく一万箱王二人の  
兒も由井か濱引出  
され斬らるる  
極りて北條  
和田千景佐木  
君を諫て助命  
はかひ分て義父  
の重忠ハ智勇  
勝て武士あれバ  
古今を論ト和  
漢を引三人の命を  
救ひけり

畧傳需ふ  
應て  
柳下亭  
種員筆記

藤沢六郎

番場忠太

信を二具

吉原

柳下亭

一万九



REPRIEVE OF THE SOGA CHILDREN  
(Matt Garbutt collection)



## LEGEND IN JAPANESE ART.

768. SAIJUN 祭順. The Paragon of Filial Virtue, Ts'AI SHUN. One day, after he had gathered a basket full of mulberries, he was caught by a band of rebels then at war with WANG MENG, who stopped him, wanting to know why he had collected such fruit. He replied that rice was scarce and he was poor; the ripe fruit would go to his mother and he would eat the rest. The men gave him the leg of an ox to carry home. He is easily confused with Osui and Sosan.

769. SAIKEI 祭瓊 was a pupil of Roshi (Lao Tsze), and ascended to heaven on a cloud, bearing in his hand a cane and a charm called *Yojofu* (reviver), with which he resuscitated the dead.

770. SAISHI 崔氏. One of the Paragons of filial virtue, the Chinese woman Ts'UI SHE. Her great-grandmother had lost all her teeth, and could not eat solid food. Saishi fed her for many years on the milk of her own breasts.

771. SAIWO 塞翁. A Chinese peasant whose story is commonly pointed out as representing the inconsistency of wishes and earthly events. He had a horse and a son; the son rode the horse in a rocky road and was thrown; then Saiwo hated his horse. The animal went far afield one day, charged with curses, and came back with another horse; then Saiwo gave him back his love. But the new horse was bad-tempered, and kicked down Saiwo's younger son, and the peasant thought ill again of his old horse for bringing home such a mate; however, a revolt broke out near by, and Saiwo's son was called as a soldier, but he was in bed with a sore leg caused by the kick, and thus escaped. Saiwo then reconciled himself to his fate.

772. SAIYUKI 西遊記 (Journey to the West). The Chinese story, SIYUKI, of the adventures of Sanso Hoshi (q.v.), adapted into Japanese by Bakin and illustrated by Hokusai. A dramatised version has been made of it, an episode of which is adapted under the title, "The enchanted palace," in Mac Clatchie's Japanese plays. See also Stanislas Julien's works.

773. SAJI 左慈. The Chinese magician, Tso Ts'ZE, adviser of TSAO



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TSAO. An episode in his life is frequently illustrated; his protector had once invited some of his courtiers to a feast, and expressed the regret that he had been unable to obtain any carp from the river of Sung Kiang, then considered a rare delicacy. Nothing loth, the magician called for a fishing rod, and to the astonishment of the party, hooked some carp in a transparent bowl of fresh water. His master desired, however, to get rid of him when his necromantie powers became irksome, but, according to legend, SAJI was able to render his body invisible, and thus escaped his pursuers:—

One day, meeting the bearers of his master's choice fruit, he relieved them miraculously of their load, and the minister found his oranges to be mere hollow skins. Saji explained that this was a parable: If the minister found the oranges empty it was because he also was hollow in mind, whereas when Saji opened a fruit it was found filled with luscious pulp. The minister thereupon had him beaten and ordered his death, but the edge of the sword turned on his neck; he was then put in a furnace but sprang amongst a passing herd of goats; all the goats were beheaded, but the wizard had taken a different form, and put back the heads on the bodies, with such hurry, however, that some of the ewes had goat's heads afterwards, and their descendants can still occasionally be seen.

He ranks amongst the Sennins, and is sometimes confused with KENSHU (or KENSHI, q.v.).

774. SAKATA NO KINTOKI 阪田金時. See under KINTOKI, or KINTARO.

775. SAKE TASTERS, The THREE—. 酢吸三教 SAKE SUI SAN KIO ROSHI (Lao Tse), SHAKA (Buddha), and KOSHI (Confucius) are often represented partaking from a jar of Sake, the taste of which affects them in different ways, shown by the play of their expressions. This jocular presentment of the three chief sages of Asia is intended to convey a philosophical meaning: Although the liquor is taken by all three from the same receptacle, yet it affects them in different ways; so the truth, one and unalterable, may be variously expressed by religious teachers, although its religious meaning and

## LEGEND IN JAPANESE ART.

its philosophical origin are one and the same. Also, that divers expressions of creed may spring from the same religious idea.

776. SAKURA. The flowering cherry tree, the blossoms of which are prized as the national flower of Japan. Viewing cherry trees in bloom is the favourite form of *Hanami*, and such places as Yoshino in Yamato, Arashiyama near Kyoto, Uyeno in Tokyo, are famous for their trees. Mukojima, also in Tokyo, is selected for flower picnics, in which the more licentious element prevails.

The cherry flower floating on the water is a frequent subject in decorative art. See EMBLEMS.

777. SAKURA HIME. Cherry Princess; the heroine of a play of which the story of the apostate priest, SEIGEN (Kiyomizu), forms the basis. Seigen's desperate love for the Princess caused him to continuously think of her, to wear a garment decorated with cherry flowers, and to forget the duties of his calling. He was killed by the servant of Sakura Himé. Seigen is depicted in the tenth volume of Hokusai's *Mangwa* (p. 15).

778. SAMBASO 三番雙. Dance, the origin of which appears to have been a religious performance which took place at Nara in 807 to stop the progress of some fissures, suddenly opened in the earth, belching forth fire and smoke. In this dance the performer wears the mask of O KINA and a fan. When viewed from the front his cap is conical and painted black, with the red disc of the sun and twelve divisions representing the months; but seen sideways it appears like a mitre. (This, however, is not always the case in *netsuké*, the cap being often set with its broader side forward.) His dress is embroidered with the emblems of longevity, the pine branches and crane (see MASKS). One performer wears a white mask (Hakushiki) with black spots, the other a black mask (Kokushiki) with white spots.

779. SAMBIKI SARU. The three mystic monkeys consecrated to Kōshin. See APES (Mystic).

780. SAMBŌ KŌJIN 三寶荒神. The Kitchen God, the terror of evildoers, shown with three faces and four hands. He is also called the

## LEGEND IN JAPANESE ART.

Spiritual God of the Three Treasures. A curious and cryptic presentment of Sambō Kōjin is found in *netsuké* in the shape of a horse, on the pack-saddle of which are closely seated three passengers. The converse happened in current language, the saddle with two side boxes receiving the popular name of *Sambo Kōjin*.

781. SAMEBITO 鮫人. The shark man, who was rescued by TOTARO, whom he made rich beyond all dreams. But Totaro was insatiable, and wanted to marry a girl named TAMANA, whom he had seen in the temple of Miidera, near Otsu. He asked the shark to give him some jewels for his bride, and after reproaching him for his greed the shark wept blood into a dish, his tears crystallising into ten thousand rubies. There appears to be a Chinese parallel to this story, unless indeed both are identical in origin. HIAO JIN was a man-fish who once landed to buy some bamboo cloth, and, being unable to pay his debts to the shopkeeper who had lodged him, he asked for a basin, which he filled with tears, but each tear as it fell became a perfect pearl, and the shopkeeper was repaid a thousand-fold for his kindness.

782. SANADA NO YOICHI 真田與市. At Okuno, near Fuji, the vassals of Yoritomo had assembled for a hunting party. The strong man, MATANO NO GORO, wanted to show his powers, and picked up a rock, some seven feet high, to throw it over the edge of the cliff on the top of which the hunters were camping. As he did so he noticed below Sanada Yoichi, a youth of sixteen, whose strength was well known to him and made him jealous. Seizing the opportunity thus offered, he threw the rock at the boy, who however simply received it on both hands and hurled it back at Matano no Goro. See YORITOMO; NITAN NO SHIRO.

Sanada no Yoichi is also shown trying to cut with his short sword the head of Matano no Goro, whom he has thrown on the ground (*Buyu Sakigake Zue*).

783. SANETOMO 源實朝. Son of Yoritomo who became Shōgun after the murder of his brother Yoriie by the Hōjō. In 1218, when he was



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twenty-seven, the Emperor promoted him to the rank of Third Minister of State, and it was decided that he should solemnly proceed to the temple of Hachiman (at Kamakura) to return thanks. Some of his friends advised him to put on armour under his ceremonial robes, as it was feared that he might be assaulted, and, curiously enough, he seems to have had a presentiment of his impending fate, for he composed a farewell poem to his plum tree (compare MICHIZANE) and gave one of his hairs to his servant, Hada Kinuji, to keep in memory of his master—but he did not put on his armour. The high priest of Hachiman was his own nephew, Kugyo, son of Yoriiye. As Sanetomo left the temple in the evening, Kugyo beheaded him, shouting that he was avenging his father. He then ran away, snatching some food at the house of a friend without releasing his hold of the head. . . . He was caught further on and killed on the spot, but he had flung away his ghastly trophy, which was never found.

784. SANFUNE 三風子, or SANFUSHI. Sennin depicted sailing on an umbrella, and watching above him a fan to which is attached a girdle. See Hokusai's *Mangwa*.

785. SANKAN. Chinese philosopher, who is represented riding on a horse backwards so as to admire the scenery away from which he is travelling.

786. SANSENJIN 三戰神. The Three Gods of War, represented as a man with three heads and six arms riding on a boar. See BISHAMONTEN, DAIKOKU, and MARISHITEN.

787. SANSIN 三身. Mythical individual who has only one head but a treble body. See FOREIGNERS (Mythical).

788. SANSHIU 三首. Mythical men with triple faces. See FOREIGNERS (Mythical).

789. SANYO 蠶養, or HIMAN. One of the sons of Benten, transformation of Mahastamaprata, and also named Seishi Bosatsu. His attribute consists of silkworms.

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790. SANZO HOSHI 三藏法師 or 玄奘 (GENSHŌ). The Chinese priest, HIUEN THSANG (YÜAN CHWAN), who in 629 went to India, where he remained through seventeen years, collecting Buddhist relics and some six hundred and fifty-seven volumes of sacred writings, which he brought back to China in 646. In the novel, *Saiyuki*, legend has provided him with three followers: a monkey (Songoku), a boar (Chohakkai), and a demon. He is usually represented clad in white, and bears on his forehead the Urna mark of the Boddhisattvas. During his travels he had to perform a hundred and eight deeds as tests of his holiness, and his monkey, who was endowed with magical powers, helped him in this matter by blowing a corresponding number of his own hairs, which, as they were caught by the wind, were transformed into one hundred and eight doubles of Sanzo Hoshi, who underwent the series of trials in his stead. This army of doubles was afterwards impeding the movements of Sanzo, who, thanks to the good offices of a friendly Rishi, was able to restore them to their original form and position.

791. SARASVATI. See BENTEN.

792. SARUGAKU 猿樂 (see BUGAKU). War dance earlier than the *Nō*.

793. SARU KANI KASSEN 猿蟹合戦. The feud of the Monkey and the Crab. See under MONKEY.

794. SARUTA HIKO NO MIKOTO 猿田彦命. Long-nosed God of Shinto, whose nasal appendage is sometimes said to have been seven cubits long. His eyes shine like mirrors, and he is always shown with Uzume in the episode of the retreat of Amaterasu, when Uzume dances with bells in front of the cave in which the Goddess was hidden. Uzume again proved useful when Ninigi no Mikoto, the first Emperor of Japan, descending from Heaven and finding the road blocked by Saruta Hiko, she appeased the God and made him give way. He is specially celebrated on the day of the Monkey, and accordingly is identified with Koshin (q.v.).

795. SASAKI MORITSUNA 佐佐木盛綱, of Omi, was a retainer of Yoritomo. He went, in 1184, with Minamoto no Noriyori to attack the Taira, then encamped at Kojima, on one side of the straits of Fujito, in Bizen. For

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many days the two forces watched each other, until Moritsuna, tired of the chiding challenges of Taira no Yukimori, started himself to seek a ford. He secured the services of a fisherman, and once the location of the ford was ascertained he killed the man to prevent him from turning traitor. The day after he plunged into the water, and was soon followed across the Fujito straits by the whole army, defeating the Taira. Yoritomo promoted him in rank, but at his death Moritsuna was deprived of his rank and estate of Kojima by Yoriiye, and had to shave his head, retiring under the name Sainen. In 1201, Jō no Sukemori started a revolt against Yoriiye, who then sent an order to Sainen to join the troops. He was on horseback when he received this command, and rode hard for three days to the fortress of Torizaka, in Echigo, where his men joined him. He took the place, and captured a lady famed for her strength and military skill, HAN-GAKU, daughter of the rebel.

796. SASAKI TAKATSUNA 佐佐木高綱. See KAJIWARA KAGESUYE (UJI GAWA episode); also BATEISEKI.

797. SATSUMA NO KAMI TADANORI. See PROVERBS and TADANORI.

798. SATSU SHYU KEN 薩守堅 was a man of Seika, in Shoku. One day he had to cross a river, and as the ferryman was away he rowed himself across and put three cash on the seat for his fare. He washed his hands, and saw standing in the water a god with a jewelled axe, an iron crown, and a crimson coat (*Ressen Zen Den*, VIII.).

799. SAYEMON (TOGASHI). See BENKEI.

800. SAYO HIME 佐用姫 (MATSURA). Wife of the general, O TOMO NO SADEHIKO, who was sent to Korea by Senkwa Tenno in the sixth century. As the fleet disappeared from view she climbed the *Hire furu yama*, waving a sash to her departing lord. So long did she stay there that she became changed into a stone: the *Bofu seki*, or Stone of the weeping wife.

801. SEIOBO 西王母. The Chinese Queen of the Fairies, SI WANG MU, whose palace is, according to Taoist legends, in the Kuen lun (Konron)



## LEGEND IN JAPANESE ART.

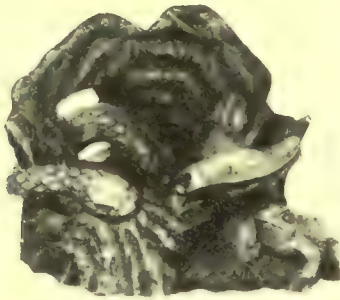
mountains. In its gardens grow the peach tree of the genii, the fruit of which ripens only once in three thousand years. Two of the Chinese Emperors, Muh Wang and Wu Ti, were honoured by Seiobo with some of the peaches from this tree, which conferred immortality on the eater. According to a Taoist story, when Seiobo went to the court of Wu Ti (110 B.C.) to present him with ten peaches, TOBOSAKU (q.v.) stole three of them. SEIOBO is shown gorgeously dressed, accompanied by an attendant, who carries the peaches in a tray, or standing on a cloud with two attendants carrying respectively the peaches and her fan. In *Ehon Shaho Bukuro*, Vol. 4, a man named Seiei Koshu is depicted meeting Seiobo. This episode may be easily confused with the fanciful story of the visit of Wu Ti (Kannō Buti) to the fairy on the mountains. The White dragon is one of her familiars, and her sister, Seiobo no Shiji, sometimes is depicted with her. She comes from Heaven surrounded by every woman who has "found truth and wandered between Heaven and Earth."

She is also called KITAI KIMBO, and is perhaps a transformation of Indra, Mount Kwenlun representing Mount Meru of the Indian legend.

802. SEISHIN FUJIN 西眞夫人 (TAICHEN WANG FUJIN), or TAISHIN ō FUJIN, sister of Seiobo, with whom she is sometimes depicted, playing a musical instrument on a cloud. She also accompanies, on a white dragon, the Sennin JOGEN FUJIN (Shang Huen Fugen), who rides on a Kirin.

803. SEISHONAGON 清少納言. Court beauty and poetess, daughter of Kiyowara no Motosuké, who fell into disgrace. She is shown raising a blind and showing the winter landscape in illustration of the following episode. Once when the Emperor was passing round the *sake* cup amongst his courtiers he noticed her looking through a door at the freshly fallen snow, and said: "How is the snow of Koroho?" Nobody understood except Seishonagon, who raised a curtain, showing that she perceived the allusion to Hakurakuten's poem: "The snow of Koroho is seen by raising the curtains."

804. SEITAKA DOJI 制吒迦童子 and KONGARA DOJI 矜羯羅童子. Attendants of the God Fudō, and with him guardian deities of



SAMBASO (M.E.)  
SENKIO (H.S.T.)  
SEIOBO (W.L.B.)

SAIGYO (H.S.T.)  
SONGOKU (G.H.N.)  
SAN SUKUMI (M.E.)  
SAKÉ TASTERS (J.)  
SANSO HOSHI (H.S.T.)

SHITADASHI SAMBASO (M.E.)  
SAMBO KOJIN  
SAISHI (W.L.B.)





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the waterfalls. SEITAKA is painted red and Kongara white. A figure of Seitaka in the Musée Guimet is dressed in a somewhat primitive manner in a "pagne" of plaited straw. Seitaka is a female deity, and holds a lotus.

805. SEI SHOKO 清正公. Deified appellation of KATO KIYOMASA (Nichiren sect).

806. SEI WANG MU. See SEIOBO.

807. SEKION 赤音. Son of Benten. See KWANTAI.

808. SEKISHOSHI 赤松子 was the rain master in the period of Shinno. He is shown as a Sennin wearing leaves and holding in his hands a cup and a bottle. He seems identical with a sage named SEKISHO SHIYO 赤松子與, who lived in the time of the Emperor Ko, and eat no grain but only flowering grasses.

809. SEMIMARU 蟬丸 (HAKUGA). Blind son of the Emperor UDA; who taught the flute to Hiromasa.

810. SENGEN 淺間, or ASAMA. The Princess who makes the blossoms of trees to flower: KO NO HANA SAKUYA HIME, the Goddess of FUJI.

811. SENNINS. See RISHIS.

812. SENSHA 船車, or KOMIO. One of the sons of Benten, transformation of Yakujo Bosatsu, and corresponding to Bhaichadjyaradjasamudgata. His attributes are a wagon loaded with bales of rice and also a boat.

813. SENTARO 仙太郎. The man who did not want to die, and was sent to HORAI SAN by JOFUKU.

Sentaro had read a book in which was related the story of JOFUKU's expedition to Japan on behalf of the Chinese Emperor, SHIN NO SHIKO, to find the elixir of life, relating how, according to the *Koku Shi Riaku*, a man named Hsü FU landed in Japan with one thousand people from T'SIN, in the seventy-second year of Kore Tenno, as the Chinese Emperor, T'sin She Wang Ti, afraid of death, had heard from WANG SU, the recluse of the Demon valley, that in the island of TSU CHU (Japan) grew a certain grass,

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one leaf of which was enough to revive a corpse, and he had sent Hsü Fu to fetch some. See Balfour's *Chinese Scrap Book*, 1887, p. 26 and seq.).

Sentaro thought that Jofuku, who had become the patron of the hermits of Fuji, could help him in his realizing wishes for everlasting life, and in answer to his prayers Jofuku appeared to him, and sent him on a paper crane to Mount HORAI, where he found that people were rather tired of living for ever, and sought death by every means in their power without success. Soon he got disgusted himself: the first amusement and joy he felt at eating poisons without bad effects paled, and he began to wish he had never left Japan and his earthly life. He got quite home-sick, and decided to return on a paper crane again. But during his journey indecision beset him; he began to regret coming back, but there was no way out of it, and his indecision nearly cost him his life, as he came perilously near the waves. . . . A rat running upon his bare shoulder awoke him—it was only a dream after all. This last part of the story is often found illustrated in *netsuké*.

The fairy tale of Sentaro appears to be an imitation of the *Wasobioye* or of the *Musobioye*. A lengthy adaptation of it will be found in T. Ozaki's book.

814. SESSHIDO 聶師道 (with tiger) used to gather mushrooms on the slopes of Mount Hyakujo. Once he met there an old sage who gave him a blade of sweet grass to chew, after which he became very lively, and the tigers of the mountains used to come and play with him.

815. SESSHU 雪舟. Celebrated painter of the second half of the fifteenth century, born in Osaka in 1420. He was sent to the monastery of Hofukuji to undergo training. Having been tied to a pillar as a punishment for some offence, he painted a few rats on the floor with his brush held between his toes. When the Abbot came later to set him free the worthy man was so afraid that he dared not come near. Some say that a couple of the painted rats scampered away when the Abbot appeared.

816. SETA NO KARA HASHI 瀬田の唐橋. The bridge over the Setagawa. It is eight hundred feet long, near lake Biwa and the Buddhist

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temple of Ishiyama. Legend places upon it the meeting of Fujiwara Hidesato with the dragon of the lake, who requested him to kill the giant centipede, MUKADE, of Mount Mikami. See MASAKADO and TAWARA TODA.

817. SEVEN WORTHIES OF THE BAMBOO GROVE 竹林七賢 (*Chikurin shichi Kenjin*). The Chinese Chuh lin ts'i hien, frequently met in illustrations. The seven poets, literati and convivial immortals, who formed this group were:—

GENSHIKI 阮籍 (Yuan Tsi), depicted with a boy attendant, and his nephew, GENKAN 阮感 (Yuan Hien), with fan and staff.

It is said of Genshiki that he turned the white of his eyes to those he hated, and the blue to those he loved. Another legend, very similar to those of *Tanabata* and of *Wu lin jin*, relates that he boated up the Milky Way up to the haunts of the Spinning Maiden, and met a strange fisherman who gave him the stone used by SHOKUJO to smooth her tresses (*C.J.R.* I. 148). Compare CHANG KIEN.

KEIKO 劉伶 (Liu ling), who wished a grave-digger could always follow him, in case he fell dead when drunk; carries a book.

KIOSHIN 向秀 (Hian Siu), with an unrolled makimono.

OJU 王戎 (Wang Jung), minister of Tsin Hwei Ti, left his duty for pleasure, and was so mean that the fruit of a famous plum tree grown on his estate was stoned before being sold, to prevent it being grown elsewhere.

SANTO 山濤 (Shan Tao), minister of Ling Wu Ti, shown as an old man with a staff; was a patron of rising talent.

RIUREI 稽康 (Ki Kang), was a student of the black arts, which he practised under a willow tree. When a student, a spirit with a tongue seven ells long came in his room one night, and Ki Kang then blew out the lamp, saying: "I am not afraid but disgusted at your ugliness," and the spirit went away. He was sentenced to death as a wizard, and showed his indifference by tuning his guitar as he walked to the place of execution.

818 SHACHIUSHO 謝仲初, a Sennin (Seay chung chu). Once he wanted to cross a lake; there was no ferryman or boat available, and he crossed on a bamboo. In consequence, he is usually depicted supported on



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the waves by a branch of bamboo. Compare DARUMA; KANSHOH; see Anderson's *Catalogue*.

819. SHAEN 車圓. Chinese student who became one of the Taoist worthies. He is usually depicted reading. He was too poor to buy illuminating materials; he gathered glow-worms in gauze bags, and pursued his studies by the light they emitted.

Two other Chinese read their books by night without a light: one, SHOKO, by moonlight, the other, RIUTO, using the reflection of the light upon the snow piled high near his window. See RISHIS; see *Mangwa*, Vol. 3, and *Ehon Kojidan*.

820. SHAKA 釋迦. The Buddha, Sakyamuni 能乍 (叔黑尤) being the Chinese name of Gautama Buddha. It is unnecessary to enter here into a biographical sketch of Shaka; the various forms in which he is most often represented in art are given in the *Butsu dzo dzui*, the four principal ones being:—

*Tanjō no Shaka*, the erect child on a lotus, with the right hand pointing towards heaven, the left towards the earth, as he appeared to his mother, Maya Bunin, and to his father, Jōbon (King Sudhodhâna).

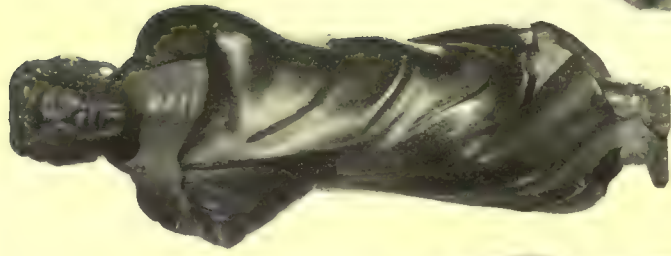
*Shussan no Shaka*, returning from the mountains, with a slight beard on his face; his head is partly shaven, and surrounded by a halo; barefooted, he affects the position of prayer, with clasped hands; his dress is moved by the wind. This figure is the only one commonly met as *netsuké*, usually of red wood, perhaps in allusion to the following story:—

When Shaka was preaching to his mother in the Tosotsu Ten heaven for ninety days, his disciple, Mokuren, carved from memory a figure of the Master out of some red sandal wood given by King Udayāna, and the statue, placed in the temple of Jetavana Vihara (*Gihon Shoja*), went out to greet Shaka on his return.

*Shogaku no Shaka*, the omniscient and all-wise, seated on a lotus, with the right hand held up, palm forward, in the teaching gesture. The left hand rests, palm upwards, open on the lap; the head is covered with short



SEITAKA DOJU (1166)



SHUSSAN NO SHAKA (786-9)



HOZUKA NO BABA (1166)  
NEHAN NO SHAKA (366)



TANJO NO SHAKA (366)







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curled hair, which a French writer described as “les colimaçons qui pendant sa retraite vinrent rafraichir le front du Buddha.”

The *urna*, already present in the previous form, is supplemented by a large jewel amongst the hair above the forehead.

*Néhan na Shaka*, Buddha with closed eyes, lies on a raised platform, his head resting on a lotus; he has entered the Nirvana. Legend has it that when Buddha died all the animals wept except the cat, and the scene is depicted in some popular Japanese books.

Amongst the presentments of the Buddha, *Shaka Nyorai*, the healer, is fairly common, identical in appearance with the teaching Buddha, though in the *Butsu dzo dzui* seven healing Buddhas are given, some of whom are standing.

*Yama Goshi no Shaka* (q.v.), Buddha between two mountains. In company with Manjusri and Samantabhadra. Shaka forms the Buddhist trinity.

Other incidents in his career are sometimes depicted, but the most popular form in which *Shaka* is found in Japan is that of *Amida* (Amitâbha), whose worship filtered eastwards in the fifth century, and whose various forms are set forth in the *Bûtsu dzo dzui*. Nine are particularly distinguished by the *mudras*, or mystic positions of the hands and fingers. Amida presides over the Paradise of the West with Kwannon (q.v.), and a pious legend states that in womanly form he became the mother of Shōtoku Taishi, the princely protector of Buddhism in Japan (572-621). The Empress Komei Kojo is depicted massaging the back of a naked beggar, whose form the Buddha had taken to test her faith.

821. SHAKKIYO 石橋. A sort of dance in which the performers wear long reddish or brown hair, reaching to their ankles, and carry peonies in their hand and headgear. They are supposed to represent lions swarming in the valleys of sacred mountainous districts, roaring amongst peonies, the emblematic representations of worldly power.

822. SHAKUJO 錫杖. Staff with rings, attribute of Jizo. It is said to have been invented by a Buddhist monk to give warning of his approach to insects and worms crawling on the roads.

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823. SHARI 舍利 (Relic, Sanskrit, SARIRA). A gem-like water-worn stone, chalcedony, or quartz, the size of a small pea, which Buddhists believe to be found in the ashes of any holy person after cremation. They were preserved in small pagoda-shaped shrines, called *Sharito*.

In earlier periods these shrines took the shape of Go-Rin, or five circles tomb, the ultimate evolution of which is the *Toro*, or Daimio lantern found in gardens. It consisted of five divisions: a cube, a sphere, a cone, a crescent, and a flame, representing respectively earth, water, fire, air, and the Tama (jewel or spirit). The *tama* itself, with its pyriform shape and its grooves, is probably a representation of the five essences. See MIMIZUKA.

The *shari* are said by unbelievers to vary in size and number in direct proportion to the offerings made to the priests before the cremation of the body, by the parents of the deceased. See TANKWA.

824. SHARIHOTSU 舍利弗. The most celebrated of the ten disciples of Buddha (Shaka), shewn with a halo around his shaven head and a fan in his hands (*Butsu dzo dzui* 4).

825. SHARK. See ASAHINA SABURO; SAMEBITO.

826. SHE WANG TI 始皇帝. See CHENG (SHIN NO SHIKO).

827. SHIBA KISHU 司馬李主, of So, told fortunes in the street. He looked like a girl, but had a beard three feet long as black as lacquer.

He is shown seated at a table upon which are the divining sticks in a tall vase, a book, and a few other implements.

828. SHIBA ONKO 司馬溫 (SZE MA KWANG). Chinese statesman of the eleventh century, under the Tsung dynasty. An episode of his boyhood has contributed considerably to his celebrity, and is often found illustrated. Several Chinese boys, amongst whom Sze Ma Kwang, watched one day the evolutions of some gold-fishes in a huge porcelain jar, over the rim of which they were leaning. One of the boys overbalanced himself and fell into the jar; all his companions ran away shrieking, leaving him to drown, with the exception of Sze Ma Kwang, who broke the jar with a stone to let the water flow away. This episode is represented in *netsuké* in



SHINGEN'S DEATH (H.L.R.)  
SHAEN (G.H.A.)



SHOJO (J.V.C.)  
SANFUSHI (H.C.A.)



SHICHIKENJIN (G.H.A.)  
SONKO (A.)





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sword guards, etc., usually with the water and fishes escaping from the opening in the jar, through which protrudes the head of the drowning boy.

Mayers (*Ch.R.M.*) gives the story and also a parallel instance of presence of mind of Wen Yen Po, which is, however, somewhat less credible. Shiba Onko is also depicted killing a two-headed snake.

829. SHIBA SHOJO 司馬相如. The ambitious Chinese Sze ma Siang Ju, often shown writing upon a bridge-post, in allusion to the following story: Near his home was a bridge, on the road leading to the Capital, and once he wrote upon one of the pillars: "In seven years from now, I shall cross this bridge in a carriage drawn by four horses." This prophecy was fulfilled, when after painstaking studies he became the minister of King Ti (Han). He soon retired, however, to his native province, where he fell in love with a widow who eloped with him, and the pair gained a precarious livelihood as innkeepers in a remote province. The father of his wife relented after some years, and Shiba Shojo was again called to court, when his new master was the Emperor Wu Ti. He then wished to take a concubine because his wife had grey hair (*Ehon Hokan*, etc.).

830. SHIBA SHOTEI 司馬承禎 (SZE MA CH'ENG CH'ENG) lived during the period Kaigen, in the To dynasty, and once practised incantation in the Hall of Longevity (Choseiden), where he slept with several people. During the night the others heard a low voice like that of a child reading a religious book, and found the room filled with a dim light. One man, BUNSEI, who was nearest to the wizard, went to his bedside and noticed on Shiba's forehead a small sun, which nearly illuminated the whole room; he also found that the sound came from Shiba's brain.

Shiba is shown sleeping on a divan.

831. SHIBATA KATSUIYE 柴田勝家, usually depicted breaking water-pots in a castle, was Oda Nobunaga's brother-in-law, and one of his lieutenants. After the death of his leader he plotted against Hideyoshi, but being somewhat dull-witted was easily detected by Taiko, who attacked him and defeated him. Katsuiye committed *seppuku* in his castle of Kita no Shō, in Echizen, after killing his wife and daughter, to escape capture. The

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illustration referred to alludes to the following story: He was besieged in the castle of Chokoji, and could not get fresh water from a spring outside the moat as his besiegers were too close. His soldiers greatly suffered from thirst, and to stimulate their courage he caused them to be brought to a chamber where a few pots of water were kept for emergency, ordered them to have a long drink each, and then, without drinking any himself, he broke the pots. A sortie was immediately made, and he won a victory. Some versions mention one pot only.

832. SHICHI FUKU JIN 七福神 (SEVEN GODS OF LUCK). This assemblage of household divinities has been variously described, and to each of its number have been given more or less fanciful attributions by Western writers in their eagerness for classification, although the Japanese themselves give but scanty information as to the properties which may have originally been considered peculiar to the individual gods. Their invention is attributed to the courtier Dai Oi no Kami, on the first day of 1624, to explain a dream of the Shōgun Iyemitsu. A group of Shintoist divinities appears to have been recognised before the introduction of this semi-Buddhistic septet of worthies which totally eclipsed it and took, from the end of the seventeenth century onward, a prominent place in popular worship as well as in art. Endowed with human failings and with endless proclivities for enjoyment, the Gods of Luck receive at the hands of the painter or of the carver pleasantly humorous, if irreverent, treatment: the luck-bringing Daikoku of Indian origin, his supposed son, Ebisu, of Shinto descent, Fukurokujiu the ever-smiling (which *Ehon Kojidan* states to be another presentment of the Taoist Lao Tsze, and a duplicate of Jurojin) rub shoulder with the rollicking Hotei and the musically-inclined Benten, both of which are Buddhist creations. Bishamon is the only member of this circle who, warrior-like, remains stolid in appearance, and although described as God of Wealth, he is but rarely depicted in comparison with the other six.

Kishijōten occasionally takes the place of Jurojin (*Ehon Kojidan*). Kishimojin also forms one of the group in the works published in the early part of the XVIIIth century.



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A work called *Hengaku Ki han* contains lengthy descriptions of the Shichi Fuku Jin. It has been translated by Puini (*Il sette Genii della felicità*), and an English adaptation, by F. V. Dickins, appeared in the proceedings of the Asiatic Society of Japan.

833. SHIGEMORI 平重盛, TAIRA NO. Eldest son of Kiyomori. During the war of Heiji, he attacked Nobuyori at the Taikemmon with only three hundred men, and his horse having dropped and his helmet got loose, he was nearly killed by Yoshihira, but was rescued in time. One day he found in the palace a huge serpent, and cut it in twain with his sword. He proposed to dig a canal from lake Biwa to the sea; he shaved his head and took the name Shoku. He fell ill in the third year of Oho after quelling the revolt of the *yamabushis* of the Enryakuji, and refused the help of Corean physicians; he only had his room surrounded with twelve Buddhist idols on each side, in front of which lanterns were lighted every night, and forty-eight women sang Buddhist hymns; hence his name, "the lantern minister." He died at the age of forty-two, in 1179.

834. SHIGETADA 重忠. See HATAKEYAMA; AKOYA; SOGA BROTHERS.

835. SHIKI 堵城 (and two tigers) went from India to Joyo in the period of the Shin dynasty, in the reign of Bu, and asked to be ferried across a stream. The boatman reviled him because his dress was dirty, and refused to row him across, but when he landed on the north side of the river he saw the sage standing at the landing-place stroking the heads of two tigers.

836. SHIH TE 拾得. See JITTOKU.

837. SHIKORO BIKI 鎧引 means armour-breaking, and refers to episodes in which a warrior clutching the lappets, or neck-piece, of another's armour, the latter's fastenings broke, leaving the loose piece in the hand of the assailant. The best known *shikoro biki* episode is that between Kagekiyo and Mio no Ya at Yashima; others took place between Asahina Saburo and Soga no Goro, between Yoshiiyé and Abé no Sadato, between Ashikaga Yoshiuji and Asahina Yoshihidé (at Mankodoro Bridge in 1211, during the Wada rebellion).

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838. SHIKKUGANJIN. Divinity master of the Heaven of Desires (Kamadahta), depicted with an open mouth, a fierce expression, and round eyes. From his image in the temple Hokkeda (Todaiji) wasps are said to escape in war time. The figure holds a golden sceptre.

839. SHIKU KEI WO 祝鷄翁. A Chinese sage, usually shown walking behind a group of cocks. In the *Ressen Den* he is shown feeding the birds with maize, and his name is written 祝雞翁 Shiku chi yo.

He was a man of Rakuyo who fed fowls for over a hundred years, all of them having their own names and coming to him when called. He sold the lot for a myriad cash, and left for the country of Go, leaving all his treasures behind him.

840. SHIMAMURA DANJO TAKANORI 嶋村彈正高則 was a retainer of Hosokawa Takakuni. In Kioroku IV. (1532) he fought against the Daimio of Awa (Miyoshi 三好) in the straits of Amagasaki; defeated, he drowned himself, and the *Jimmei ji shō* says that the crabs found in the neighbourhood present on their back the face of a warrior. They are called *Shimamura Kani*. Compare *Heike Kani*.

841. SHINANSHA 指南車. The south-pointing carriage of the Chinese Emperor KOTEI, son of YUHEI, inventor of the mariner's compass.

The *Ehon Shaho Bukuro* illustrates twice the *Shinansha*: in one place in connection with the well-known mariner's compass, and describes it as a vehicle upon which a figure pointed towards the south. In the southern mountains, says the author, a stone is found, called *Jisseki* 磁石, and if an iron needle is rubbed upon it, and then placed to float upon water, it will point to the North and South with its two ends respectively.

Kotei (黃帝) made use of it to build the *Shinansha*, and he had this carriage with him to guide him in his wars, especially against Shuyu, who could magically produce clouds and fogs around his army (IV. 6, V. 5).

842. SHIN GEN HEI 劉玄英. Sage writing on the wall of a temple. He was also called KAISENSHI 海蟾子, and retired to Mount Shunan. Later he visited the temple Juneikan, on the Mount Howo, and on the wall he

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wrote the characters of the tortoise, crane, longevity, and regulation (*Ressen Den*, VII., 16).

843. SHINNO 神農. The Chinese SHEN NUNG, honoured with the title of Emperor, and to whom sacrifices are offered under the name of SIEH TSIH. He is shown with a massive head, flowing beard, and two rudimentary horns, chewing a blade of grass and wearing the coat of leaves of the Taoist Rishis. Sometimes he writes on a tablet the ideograms which had been revealed to FUH HI on the back of the dragon, and the number of which he extended from eight to sixty-four. Legends have been busily woven around his name: it is said that his mother conceived at the sight of a dragon, and that he was nurtured by wild beasts in the Lieh Shan. He invented the plough and the harp, founded the sciences of botany and medicine, and, harnessing eight dragons to his carriage, he traversed the earth and measured its dimensions. He ranks with Fuh hi and Ts'ang Hieh as one of the inventors of the art of writing.

844. SHINOZUKA IGA NO KAMI 篠塚伊賀守. Retainer of Nitta Yoshisada. When the latter was passing through the district of Idsu he was pursued by Ichijo Jiro, who wanted to grapple with him. But Shinozuka sprang at Echijo and hurled him away a distance of thirty feet or so, says the *Hachiman Daibosatsu*.

His herculean strength served him well in 1340, when he was besieged in the *shiro* of Kawae. His companion, Ujiaki, committed *seppuku*, but Shinozuka, defying the besiegers, jumped into a boat and single-handed weighed the anchor, slept in the boat, which the wind carried safely to Oki, and escaped unscathed. His daughter, IGA NO TSUBONE, became the wife of Masanori, third son of Kusunoki Masashige.

845. SHINRAN SHŌNIN 親鸞上人. (1174-1263.) Founder of the *Shin* or *Mōnto* sect of Buddhism. It is related of him that in 1232 he found the villagers of Toyano reluctant to accept his teaching. He then stuck in the ground the end of his staff, assuring them that in proof of the truth of his assertions the stick would sprout and grow, and, like the pope's staff in Tannhauser, it shot forth leaves and twigs. The Jodoji temple shows a



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peculiar bamboo wand with small bent twigs which is said to be the original staff, but, according to Murray's *Guide*, the temple Zempukuji, of Asakusa, shows in its courtyard an *Icho* tree of huge size, which it is said grew from Shinran's staff, when, on taking leave of his acolyte, Rōkai, he stuck the staff in the ground, saying: "Like that staff will grow the strength of the faith."

846. SHINRA SABURO 新羅三郎 (YOSHIMITSU). Younger brother of Yoshiie, is often depicted playing some musical instrument on Mount Ashigara, in Mutsu. Toyowara Tokimoto had transmitted to him the secret of the tune, "Taishoku-nyū chō," instead of teaching it to his own son Tokiaki. The latter, afraid lest Yoshimitsu might die in the war, beseeched him to teach him the tune, and Yoshimitsu did so, seating on shields. The instrument used is generally the Shō.

Yoshimitsu took his name, Shinra Saburo, from the temple of Shinra Myojin, where his "name-changing" ceremony took place.

847. SHINRETSU 綵鸞. The Sennin TSAI LWAN (Sairan), daughter of WU MENG (GŌMŌ) and wife of WEN SIAO (Bunsho, q.v.). She is also called *Go sairan* 吳彩鸞 (*Ressen Den*, IV.).

848. SHIRAKAWA 白河 Ho-ō. The retired Emperor Shirakawa, who lived in the eleventh century. See the story of HEITARO SONE.

849. SHISHI 獅子. See KARASHISHI.

850. SHISHIMAI 獅子舞, or DAI KAGURA. Lion dance performed with a shishi mask with movable jaw, especially about the New Year. It has its parallel in the Chinese lion dance. It may be played with hands and feet, and is then called Ashi mai.

851. SHITAKIRI SUZUME 舌切雀. Story of the TONGUE CUT SPARROW (q.v.).

852. SHI TENNO 四天王. The Four Kings of Heaven, or Four Guardians, who keep the world from the attacks of the demons. They correspond to the Tchatur Maharadja, guardians (Lokapala) of the four







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corners of Mount Meru, whose worship was introduced in China by Amogha. Their duty in the Indian mythology was to guard the universe against the attacks of the Asuras. They are:—

To the North, BISHAMON or TAMONTEN, the blue god Kuvera, or Danada, of the Brahmins.

To the West, KOMOKU, with the large eyes and spear, sometimes shown with a book and brush. His face is red; he corresponds to the Hindoo god, VIRUPACHKA.

To the South, ZOCHO (Virudhaka), with the white face, and represented as a warrior with the spear and armour, but no helmet.

To the East, JIKOKU, with a green face, in armour and carrying a sword or a dorge. It is the transformation of Drhitarachtra.

The same name, "Shi Tenno," is also applied to the four principal retainers of nobles and generals. See, for instance, RAIKO.

853. SHITSUGETSU 質月. Son of Benten. See HANKI.

854. SHIJUSHO 朱壽昌. The Chinese CHU SHOW CH'ANG was separated from his mother when he was seven years old because his grandmother was jealous of her daughter-in-law. For some fifty years they never met, until, having risen to a high official position, he resigned it to seek her. He met her at last, in the reign of Chen Tsung, in the town of Tong Chow, when she was seventy-five years old.

855. SHIUME OGATA 主馬. See JIRAIYA.

856. SHIYEI 子嬰仙. The Sennin TSZE YING, shown riding on a winged and horned carp.

Shiyei once fished a red carp, the colour of which was so fine that he kept it in a pond and fed it. After a year the carp was ten feet in length, and had horns and feelers. Shiyei knelt by the pond and worshipped the fish, who told him that it was there to take him to Heaven. Forthwith the rain fell, and Shiyei went to the clouds on the carp's back.

857. SHIZUKA 靜. *Mekake* of YOSHITSUNE, sometimes shown in company with TADANOBU, in allusion to the following story: When Yoshitsune

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fled to Yoshino he had to leave Shizuka behind, with his retainer Tadanobu to escort her. He gave her as a parting gift a *Tzuzumi* (drum) made of fox skin, and legend has it that a fox took the shape of Tadanobu to reclaim the drum, which had been covered with the skin of the belly of its mother. Hence the familiar presentment of Tadanobu as a fox in warrior's dress or as a fox hugging a drum. Another version says that Tadanobu was really a fox-man himself. Shizuka was captured by the troops of Yoritomo and taken to Kamakura, and had to perform before Yoritomo in the temple of Hachiman Bosatsu the Horaku dance; the Nō play of the Two Shizuka is based upon this episode. She gave birth to a son, who was buried alive. She is usually depicted with long hair tied in the middle. See ASAZUMA.

According to one dramatised version, after the heads of Yoshitsune and his retainers had been cut off to be sent to Yoritomo for public exhibition, Shizuka, helped by Hatakeyama Shigetada, substituted a wooden head for the ghastly relic of her lover, risking her own life in the act, owing to the jealousy of Kajiwaru Kagetoki, who later sent his henchman, Bamba Chuda, to kill Shizuka. She was then hidden by Koshida Gounji, whom legends make the father of Tora, of Oiso (q.v.).

858. SHŌDŌ SHŌNIN 勝道上人. Founder of the first Buddhist temple of Nikko; lived from 735 to 817. His life is full of legend, and an account of it from a Japanese text will be found in Satow and Howes' *Guide*. The most interesting episode is probably that which led to the construction of the sacred bridge of Nikko. One day he saw four coloured clouds rising from the earth to the sky, and proceeded forward to see them. He found his road barred by a wild torrent, and was praying for some means to traverse it when a gigantic apparition, clad in blue and black robes and with a string of skulls as a necklace, called to him from the other bank. This supernatural being said that he would help him as he had once helped Hiuen Tsang (Sanzo Hoshi), and threw over the torrent two blue and green snakes, which formed a bridge. After Shōdō Shōnin had crossed, the god and his snakes disappeared.

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859. SHŌGIŌ BOSATSU has a stone statue in Tokyo which receives peculiar treatment at the hands of the worshippers. They buy little bundles of straw tied in the form of brushes, and dipping them in water rub the image of the saint, after which the straw brushes are hung as *ex voto*.

Shōgiō Bosatsu is one of the saints of the Nichiren sect, and no explanation is given for this curious practice of keeping this image constantly wet.

860. SHOHAKU 宵柏 was a priest of noble lineage who assumed the name Botankwa (peony flower) for some unknown reason.

He is usually depicted sitting on a bull with gilt horns, or decorated with peonies, reading a book, or admiring the scenery. Often enough he does so riding with his face towards the tail of his mount, like the Chinese poet Sankan. He lived in Ikeda (Settsu) until the beginning of the sixteenth century, when he went to Idzumi to cultivate his taste for flowers, incense-burning, and sake. He died in 1527 at the ripe age of eighty-four.

He is one of the celebrated *Rengashi*, or writers of *Renga*, short poems, one half of which was composed by one poet and the other half by a second writer. His name is sometimes, though rarely, read Shokaku.

861. SHOIDOJIN 莎衣道人. A sage mending his clothes with rushes. SHOIDOJIN wore a white dress, and mended it with rushes when it fell to pieces.

862. SHOJO. Son of Benten. See KONSAL.

863. SHŌJŌ 猩猩. Mythical creatures living near the sea, and who evince an inordinate taste for intoxicants. Their faces are human in appearance, but with long straight hair of a red hue, from which a dye can be prepared when fishermen are lucky enough to catch any of them. They are usually shown in groups, with huge sake jars, or cups, and dippers; perhaps asleep near a jar, or busy drinking, or even frolicking on the waves in a huge sake cup, accompanied by the long-tailed tortoise; intoxicated and dancing with fan in one hand and dipper in the other, etc.



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They have human voices, and sometimes, though rarely, are made to look like monkeys with human faces and long hair, or are represented with a monkey's face, especially in *Nava netsuké*. According to some legend, a shōjō was once the solitary customer of a Chinese innkeeper, but his potations were so deep and numerous that the man became very rich.

864. SHŌKI 蕭基. Sennin. The Chinese Ch'ūki lived in Mount Tempei in the latter part of the Kwan dynasty, and played the flute so skilfully that the phoenixes came around him to listen. See KOSHOHEI.

865. SHŌKI 鍾馗. A mythical being, the Demon Queller, CHUNG Kw'EI, of the Chinese, whose legend dates back to the early period of the Tang dynasty, and is apparently traceable to some alteration in the writing of a magical formula.

SHŌKI is a conspicuous figure in Japanese art, and his legend has been developed from Chinese sources in such a way as to almost suggest that he was once in the flesh. He is said to have been a ghostly guardian of the Emperor Genso, to whom he revealed his history in a dream.\* He had been a student (Shiushi Shōki, of Shunanzan) during the reign of Kan no Koso, but had failed in the Imperial examinations, and sooner than live without a degree he had committed suicide. The Emperor, hearing of it, had commanded that he should be buried with high honours, and in gratitude his spirit had vowed to remain for ever engaged in the expulsion of demons from China. Godoshi is said to have first painted him at the Emperor's request, and the Chinese represent him as a ragged old man, accompanied by a bat, symbolic of happiness, but the Japanese prefer to picture him in martial garb, with a naked sword, hunting down oni, which only grin at him, or hide in all sorts of strange places—in wells, under Shōki's own hat, behind him, in boxes, etc., or run away as fast as their legs can carry them. SHŌKI has usually a flowing beard, and is often depicted riding upon a Corean lion, but he is also seen beardless, though rarely.

Amongst the many humorous presentments of this familiar figure may

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\* *Ehon Kojidan* says that an imp was stealing the flute of Yokihi when Shoki interfered. Other versions say that the Emperor was himself surrounded with demons.



SHOKI (A.)  
SHINNO (W.L.B.)  
SHAKKYO (Y.)

SHOKI (I.)

SHIZUKA (A.)  
SHOKI (W.L.B.)  
SHOJO (J.V.C.)

SHOHAKU (H.S.T.)  
SHOKI (W.F.)





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be mentioned Shōki applying to himself a Moxa. Near him stands an oni, grinning at the pain under which Shōki winces, and saying: "I thought you were a demon-queller, and yet see how you feel the effect of such a small fire."

Sometimes Shōki is shown sharpening the blade of his sword upon a rock, and an oni watches from a safe place, at the same time refreshing himself from a gourd. A long catalogue might be made of Shōki's presentments, but in nearly all cases the scene is rather humorously treated and the demon-queller is the victim of the imp's tricks, even so far as to hide himself under his own hat, on which the oni squats grinning. According to the canons of Chinese art, pictures of Shōki should always be painted in one colour.

See also Yŭ LUI and Tu yŭ.

866. SHOKUJO 織女. The Weaving Princess or the Spinning Maiden, daughter of the Sun. See KENGU and the Bridge of Birds (Tanabata).

867. SHOKU-KYU-KUN 稷丘君 was a sage of Mount Tai, who was like Taizan Rofu, robust though old. When Wu Ti passed at the foot of the mountain he donned a yellow coat, put on his head a crown named Shōhō, and taking a lute descended to greet the Emperor.

868. SHOKUIN 燭陰. Red Dragon with a horned human face, which lives in Mount Chung, "beyond the North Sea." One hundred *li* measure the length of its snake-like body; its breath is like a strong wind; when blowing it brings winter on the earth; night follows the closing of its eyes, and day their opening; it regulates the seasons by its breath, and it never takes any food (*Wakan San sai dzue*). Akin to it is a human-faced dragon, with four legs and four claws on each, called Shozan no Shin 鍾山之神 from the name of the mountain it haunts. It is figured in the *Todo Kummo dzue* amongst other beasts with human heads:—

The SHINRIKU 神陸, tiger with a human face, on the top of which are eight smaller heads.

The SORIUUSHI 相柳氏, snake with nine human heads.

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The SHAOKU NO SHIJIN 奢北之尸神, large dog with a human face, through whose ears passes a snake.

The HOTAI 縫泰, with a monkey's body and a human head with long hair.

The TEISHIN 氏人, men from Ti, in the East of Kien Mu, who have the head of a man on the body of a fish. They have arms and hands but no legs. Compare the NINGYO.

The OSHO UWO 和尚魚, identical with the UMI BOZU, q.v.

869. SHOMIO 生命, or SAIKOKU. One of the sons of Benten, transformation of Miroku Bosatsu, depicted with a sword and sacred gem.

870. SHORIKEN 鍾離權.\* The Chinese Sennin, CHUNG LI KU'AN, foremost amongst the Eight Immortals of Taoist legend. He is usually shown as a warrior with a sword which was capable of bearing him on the waters, and which he used accordingly as a raft.

SHORIKEN was a general of the Emperor Kwan, of the Chow dynasty, and was sent to invade the country of Toban, but was defeated. He escaped on horseback to the mountains, but lost his way in a dense forest, where he met a strange priest, Tung Hwa-kung, who instructed him in the Taoist mysteries.

When he died his sword passed to his pupil, LU TUNG PING (Riotoshin), with whom he must not be confused. He must also be distinguished from Katsugen, who also carries a sword. He is sometimes, though rarely, depicted as a fat man with bare stomach and a fan or *hosso* (fly-brush).

871. SHORYOBUNE 生靈船. The straw vessels of the dead, made on a light framework in the shape of junks, sometimes up to four feet in length. On their white paper sails are written the soul names (*Kaimyo*) of the dead. Upon their deck is placed a small cup of fresh water, besides an incense cup and some banners bearing the *manju* (Svastika, Fylfot), with the cross arms turning towards the right 卐, or sometimes, but rarely, towards the left 卐 (Suvastika). They are used on the festival of the Dead (*Ura bon ye*).

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\* This writing is that of the *Ressen Den*; in some cases it is written 鍾利劍



SHORIKEN (w.H.N.)  
SHIBA SHŌJO (J.)



FOUR SLEEPERS (J.)  
SHUBAISHIN (U.T.)



SOBU (J.)  
SHUBAISHIN'S RETURN (G.H.N.)





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872. SHOSEI 涉正 emitted lightning from his eyes, so that he kept them shut for twenty years wherever he went with his twenty disciples. Once one of them forced him to open his eyelids, and as he did so the noise was like thunder, and lightning from his eyes smote his disciples senseless to the ground.

873. SHOSEN 焦先, or KOZEN. Sennin; was a man of Kato-Taiyo who had no relatives, but lived for one hundred and seventy years eating white stone (potash?) and cutting brushwood, which he gave to poor people. He is depicted as a woodcutter.

874. SHOSHI 蕭史. The Sennin, HSIAO SHE, shown (in Hokusai's *Mangwa*) riding on a phoenix and playing the flute, or as a sage on a dragon accompanying his wife on a phoenix, both with *Sho* (the Cheng, or musical pipe) in their hands, because it is written that: The Taoist SHOSHI liked to play *Sho*. He married ROGYOKU, daughter of the Prince BOKU Ō, of Shin, whom he taught to play the *Sho*. Once as she played it to the tune called *Homei* (phoenix voice) a phoenix came from the sky, and Boku Ō had a terrace built for the bird. Later, the two went to Heaven on the dragon and phoenix respectively.

875. SHOZUKA NO BABA 三途河婆. The old hag of the underworld who robs the dead children of their clothes, and hangs the clothes on the dried-up trees which line the banks of the Japanese Styx (the Shozu Gawa), unless she receives the sum of three *rin*.

She is said to be sixty feet high. See Jizo.

876. SHUBAISHIN 朱買臣. The literary firewood-seller, CHUMAICHEN, or LIEN CHI, who read books while carrying his faggots, in which occupation he is usually depicted. His wife deserted him to take another husband, but the Emperor heard of him and elevated him to the high dignity of governor of his own native province. Once he met two scavengers, and in them recognised his wife and the man of her choice; they came to him and asked for his forgiveness, but he refused to take the woman back, though he sent her home in his state chair, after which the two unfortunate

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people committed suicide. Compare the story of KIANG TSZE YA (Kioshiga). He is confused with SHUMOSHIKU (q.v.).

877. SHUCHU 朱仲, of Kaikei, offered thirty gems three inches in diameter to the Emperor KEI, of the Kan dynasty.

878. SHUJUSHI 朱孺子 was a pupil of GENSHIN. Once he saw two fine dogs leap across a ravine and hide in a bush of Kugo shrubs. He returned the day after with his master, and they dug out two hard roots looking like shrivelled dogs. They boiled them for seventy-two hours, and the broth gave them the power to fly about like birds.

879. SHUMOSHIKU 周茂叔, also CHOW MAO SHUH or CHOW TUN I; also LIENCHI, and, according to another transliteration, CHU MAN SHU.

Sennin, apparently identical with SHUBAISHIN (q.v.), represented contemplating a lotus flower, or in a boat in a pond covered with lotus, in allusion to his poem upon the purity of the lotus flower although its roots are in the blackest mud.

880. SHUNJO. See CHOGEN.

881. SHUNKWAN 俊寛. An exiled priest, depicted standing on a cliff beckoning to a ship far away.

He was a priest of the temple HOSHOJI who conspired against Taira Kiyomori with Yasuyori (q.v.), Fujiwara Narichika, and their associates. The conspiracy was discovered, and in the first year of Jiso (1177) the plotters were exiled to Kikaigashima. Kiyomori pardoned them some years later with the exception of Shunkwan, who was left to die alone on the island when his friends were sent for, because as a priest his political offence was unpardonable. This is the episode usually illustrated, the wretched exile calling to his friends whose boat is speeding away from him. He died at the age of thirty-seven, and his story forms the subject of a *Nō* play of the same name, in which a former servant of Shunkwan comes to Kikaigashima just before the exile's death, and takes his remains back to Japan.



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882. SHUSEN 酒泉, or MISHAKU. Son of Benten, also called Munaju Mio, depicted with a wine vessel and the sacred gem.

883. SHUTENDOJI 酒顛童子. Literally, Great Drunkard Boy. This more or less mythical creature was slaughtered by RAIKO (Minamoto no Yorimitsu, q.v.) and his four retainers: Watanabe no Tsuna, Urabe no Suyekata, Usui Sadamitsu, and Sakata no Kintoki.

It is variously described as a maiden stealer, an ogre, a cannibal devil, etc., and its death under the sword of Raiko placed in 947. It is probable that some foundation of fact exists upon which the imagination of generations of writers has had free play. The story is well known; it has been translated by Mr. F. V. Dickins, and a popular exposition of the expedition of Raiko against the ogre has been published in the *Strand Magazine*, with illustrations from a Japanese book, by Mr. Leonard Larkin.

When the Shutendoji was seven years old his father, Ibuki, was killed by his father-in-law, owing to his disgraceful conduct. The widowed mother, Onoki, then abandoned the boy, who fell in with a band of robbers and became such a rake and wine-bibber as to earn for himself the nickname under which he is known. He fortified himself in Oyeyama, and his band became the terror of the country. The Emperor Murakami decided to rid the earth of this evil band, and entrusted Raiko with the carrying out of his decision. Raiko was successful, and legend has enlarged upon this story as follows:—

The Emperor Nari Akira, posthumously named Murakami, heard in the last year of his reign that an overgrown boy, some eight feet in height, who was at night transformed into a huge demon, devastated the country. He called upon his best warriors to kill the demon, and Raiko, with his companions, set out to fulfil his wish. They disguised themselves as travelling priests, carrying their armour packed in their alms-boxes. They passed through the country laid waste by the ogre's band, and near a ruined castle in the mountain met an old man, who proved to be the spirit of Sumiyoshi, who gave Raiko a drug to make the Shutendoji dead drunk and a golden cap endowed with magical powers, which the hero was to wear under his

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helmet. The old man further guided them to a stream which ran near the ogre's lair. Near to it Raiko and his companions met a woman washing clothes on the bank and weeping upon the ghastly remains of a relation killed by the ogre, whose hiding-place she showed them in the distance. So glad were they at finding the place that, instead of condoling with the lady, they danced for joy. When they reached the castle in which the band had fortified themselves, they requested admittance and help in the name of Buddha, but were received with mock courtesy by the attendant demons, who were highly pleased at such unexpected good fortune. The Shutendoji invited them to partake of his food of human flesh, and as they appeared to like this fare he took kindly to them and offered them drink. The opportunity was at once seized upon by Raiko, who, under pretence of imparting to his host the secret of a potent drink, drugged the wine, after which the ogre fell asleep and assumed its demoniacal shape. The warriors then put on their armour, and explained the position to the waiting ladies, who were prisoners of the ogre. The spirit of Sumiyoshi again appeared, and gave Raiko a magic silken cord wherewith to bind the ogre and make him fast during his slumber, after which, with the sword lent to him by the priest of Ise—to whose shrine it had been offered by Tamura Shōgun—Raiko severed the huge head of the giant, and the head jumped in space, falling upon his helmet, in which the ogres fangs imbedded themselves, but the golden cap saved Raiko's life. The dead body of the ogre, still writhing but unable to break the magic bonds, was slashed to pieces by the retainers of Raiko, after which the gallant troop destroyed the remaining demons, and liberated the captive ladies upon whom the Shutendoji had intended to feast.

The episode is illustrated amongst the Tokaido stations.

884. SHYU-YU 朱有 went to fight at the beginning of the war which took place in the Genho period, under the So dynasty, and lodged in the Shichugun district. Once he saw two birds looking for food, and as he watched them something like pitch fell before him, which he picked up and eat, but at once he felt violent pains internally and suffered from



小倉 擬百人一首

右近

身をまを  
おもしろそ  
ちひや  
人の  
いのちれ  
惜しむ  
あゝ我

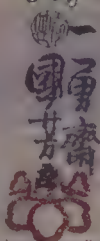
俊寛



柳下亭  
権五筆記

俊寛公の行状あり  
家の一族を亡しんとあて  
られし時、百餘人少くも成程  
に思ふに、流るる大  
河、船に収め、大敵のあ  
る所、僧都公執事、お  
れ悲愴の人々、く  
りきりけり

彫 三房次郎







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a terrible thirst. He went to find some water, and a fairy appeared to him who told him to eat the leaves of a certain pine tree; he obeyed, and was cured. He is shown watching the birds.

885. SHYUTENSEN 周顛仙. Sennin, lived in the reign of Koko, of the Gen dynasty. When the Emperor prepared to invade Kikyūko he agreed to go with the army, and signified that his spirit would accompany the conqueror by walking up to the Emperor's throne and brandishing his cane aloft.

886. SLEEPERS 四睡, THE FOUR (SHI SUI). They are Kanzan, Jittoku, Bukan Zenshi (q.v.), and his tiger, and are generally shown together, often in a cave.

887. SOBU 蘇武 (Su Wu) was a Chinese of the Court of Han Wu Ti. He is usually depicted with a goat, or watching a bird with a paper attached to its leg, in allusion to the following story: In 100 B.C. he was sent to the Court of the Khan of Hiung Nu, where he found a Chinese renegade, Wei lü, high in favour. He tried to kill him, but was caught and urged to abjure his allegiance to the Han dynasty in order to save his life. Remaining loyal, he was put to starve in a dungeon, then sent to the desert to watch the herds of goats of the Khan, with the intimation that when he could milk one of the male goats he would be pardoned. According to the same legend he used his wand of office by way of a crook, and after nearly a score of years, recognising a wild goose of a species common in his earlier place of abode, he fastened to the animal's leg a scrip describing his life. The bird was shot outside the dominions of the Khan, and the paper brought to the then Emperor, Chao Ti, who sent an embassy to the Khan to request him to set free Su Wu. The Khan, wondering at the message, asked how the King of China could know better than himself what went on in his domains, and on hearing the explanation said: "Set him free; such a crafty man might write about everything here."

888. SOFU 巢父. Sennin, shown leading away his ox from a river. He is generally shown with Kioyu (q.v.). When the Emperor Yao invited

## LEGEND IN JAPANESE ART.

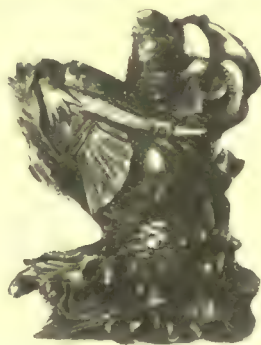
the latter to become his adviser, Kioyu washed his ear of the temptation at a waterfall near by. His companion, Sofu, noticed his own ox drinking of the polluted water, and led it away. This legendary hermit lived in a sort of nest which he had built in a tree. His Chinese name is CH'AO FU.

889. SO FUTSU YO 曹弗與. The Chinese painter, TSAO FUH HING, who lived in the third century, under the Emperor, Sun Kuan, of the Wu dynasty. Two feats are celebrated amongst his works: once he painted a dragon which caused the rain to fall, and which was used thereafter for that purpose in times of drought; another time he painted a screen upon which a fly was so cleverly drawn that the Emperor tried to brush it away.

890. SOGA BROTHERS 曾我兄弟 (SOGA KYŌDAI). Jurô Sukenari and his brother, Gorô Tokimune, were the sons of Kawazu Sukeyasu, who had been killed by Kudo Suketsune, in the mountains of Hakone, about 1190, when the eldest boy, Ichiman-maru, was but five years old and his brother, Hako-o-maru, was only three. According to one dramatised version, the murderer appealed to Yoritomo some years later, and represented that the boys would try to murder the Shōgun, who had killed their grandfather, Ito Sukechika. The Shōgun believed this tale, and ordered Kajiwaru Genda Kagesuye to behead them upon the beach of Yuigahama, with the help of Soga Tarô Sukenobu. Kudo Suketsune, who did not expect this turn of affairs, interposed, pointing out the ages (thirteen and ten) of the lads; his prayers were in vain, but Hatakeyama Shigetada was more successful, and saved the life of the boys at the last minute.

According to the usual story, after the death of Kawazu (Saburo) his widow married a man named Soga, who adopted her son Jurô Sukenari and sent the younger boy to a Buddhist temple, where he received the name of Hako-o-maru. Tokimune, however, did not intend to become a monk, but to avenge his father. Once when grown up Jurô heard that the doomed Suketsune was hard by in camp with Yoritomo, near Fuji, ready for a hunt. Vaulting a horse that was grazing in a field, and using a *daikon* as whip, he rode from Soga to Oiso to meet his brother, and they returned to achieve their vendetta.





SHIBA ONKO (F.N.C.)  
SHITAKIRI SUZUME (H.L.B.)  
SOGA NO GORO (F.H.C.)  
SOGA NO GORO AND GOROMARU (L.)

SHITAKIRI SUZUME (H.L.B.)  
JURO'S RIDE (H.S.I.)

SENTARO (H.L.B.)  
SHIVEI (H.L.)  
SOGA NO GORO ASAHINA (H.L.B.)  
THE SOGA'S ATTACK (C.P.P.)



## LEGEND IN JAPANESE ART.

Their plans were, however, thwarted for the day by their own mother, whose step-son was an adherent of Suketsune, and to deceive this possible informer she arranged for the sudden wedding of both her sons to two girls named Tora, of Oiso, and Shosho, of Kehaizaka. But at night the two brothers met one another in the garden, and not heeding the storm raging all over the country, made for the camp, where they found the inmates preparing for the following day's hunt. Hatakeyama Shigetada directed them to the tent of Suketsune, whom they killed. One of his attendants, Otonai, was so afraid that he ran away naked. The story somewhat varies; some say that they found Suketsune drunk and asleep; another version gives him the company of a *Joro*. However, after slaying him they proclaimed their deed, and fought his retainers. Sukenari was killed and Gorô had cut his way right up to Yoritomo's presence when he was tripped from behind by the wrestler, Goromaru, dressed as a woman. Yoritomo was inclined to spare Gorô owing to his youth, but he could not refuse justice to the son of Suketsune, and Gorô was executed; he was but twenty years old.

SOGA NO GORÔ is sometimes represented on horseback having a trial of strength with Asahina Saburo, who seized him by the skirts of his armour, pulling with such strength that the silk ropes fastening the armour together broke, and the lappet remained in Asahina's hand.

891. SOGORO, 宗五郎 (SAKURA 佐倉). The story is also known under the name of "The Ghost of Sakura," and forms the basis of a popular play.

In the seventeenth century, under the Shōgunate of Iyemitsu, the Lord of Sōma (Shimosa) was Hotta Kōtsuké no Suké Masanobu, who resided in the castle of Sakura. He was the son of Hotta Kaga no Kami, whom he succeeded in the council of the Shōgun (Gorōjiu). Unfortunately for the peasants living on his estate, he was of fastuous disposition, and increased considerably the taxes which had been regarded as reasonable before his advent. The farmers assembled to protest against the extortions of his tax collectors, and their petitions having been refused by the Chief



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Councillor of Kotsuké, they decided to journey to the capital Yedo, to lay their grievances before the lord himself. The headman of Iwahashi, named Sogoro, then some forty-eight years old, was to accompany them, but he was prevented from doing so by illness, and the peasants thinking him cowardly, decided to approach the castle alone. Their petition was again refused, and they were compelled to retreat. On the following day two messengers were sent to Sōgorō, who, now in better health, parted from his wife and children, fully resolved to lay down his life for the good of the people. On reaching Yedo, he arranged to hand the petition to one of the Gorojiū, Yamato no Kami, and sent the peasants, all but eleven, to their homes, the eleven remaining with him in Yedo to await developments. During the twelfth month, they were called to the supreme court and admonished for their audacity, their petition being handed back to them. Undaunted, seven of them decided to hand their memorial to the Shōgun himself, on the twentieth of the twelfth month, when Iyemitsu went to Uyeno to worship at the shrine of Ieyasu. Sōgorō hid himself under a bridge, and succeeded in throwing the document into the Shōgun's litter. He was seized and thrown into jail. Kotsuké then received the memorial from the hands of the Shōgun, and decided that for his heinous offence Sōgorō and his wife should be crucified, his three sons, aged thirteen, ten, and seven respectively, beheaded before their parents' eyes, and Sōgorō's estate confiscated. The six other elders were exiled to Oshima, in Izen. Kotsuké also ordered the execution of a few petty officials. The six elders petitioned to be allowed to share Sōgorō's fate, praying that his innocent wife and children might be spared, but in vain, and three of them took to monkhood.

The prayers of the priests and councillors of Kotsuké found him equally adamant, and on the eleventh day of the second month of Shoho 2 (1646) the doomed Sōgorō was executed at Ewaradai; the priests of Tōkōji, in Sakénaga, were allowed to carry away in coffins the bodies of his three little sons, but Sōgorō and his wife were to be exposed for three days on their crosses after death.

Before dying, pierced by the spears of the Yetas, Sōgorō vowed that

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his ghost would avenge upon the Hotta family the murder of his wife and progeny. His head, he said, would after death turn towards the castle, in proof of his determination, and according to legend it did. Two years after, the wife of Kotsuké no Suké was taken with pains and her room filled with the appalling wails and shrieks of the ghosts of Sōgorō and his wife, who appeared to her and to her lord upon their crosses. Another year elapsed, and his wife and children died, and Kotsuké, beseeched by his relations, erected a shrine to the memory of Sōgorō, under the name of Sogo Daimiojin. The ghostly visitations then ceased, and although Kotsuké became partly mad, and killed another noble, he was finally pardoned, and changed his name to Hotta Hido no Kami.

A lengthy translation of Sōgorō's story will be found in Mitford's *Tales of Old Japan*, and the self-sacrifice of the headman of Iwahashi forms the subject of Viscount Tadasu Hayashi's work: *For His People*.

892. SOJO HENJO 僧正遍昭. A priest named Sadamune, father of Sosei Hoshi, and selected in the XIth century by Dainagon Kinto as one of the six poets. He lived circa 820-890.

893. SOKOKUKIU 曹國舅. Sennin; a Chinese military official, Ts'ao Kwoh Kiu, shown with castagnets, or with a flute and a fly-brush (*hossu*). He is reputed brother of the Empress Ts'ao How, who lived in the eleventh century. Disgusted by the crimes of his brother, he went to the mountains and led an ascetic life.

894. SOMPIN 孫賓 (SUN PING). Chinese general, descendant of the famous strategist, SUN Wu (孫武). Sompin and HOKEN 龐涓 studied together in the Suirendo mountain under the sage and magician Kikokushi, who preferred Sompin to his other pupil, owing to the latter's narrow-minded ways. When the King of Gi selected Hoken as a Minister of State, and engaged Sompin as his Commander-in-chief, Kikokushi foresaw that the two could not live peacefully together, and, warning Sompin to beware of his colleague, he gave him a magic brocade bag, which he was forbidden to open unless his life was in danger.

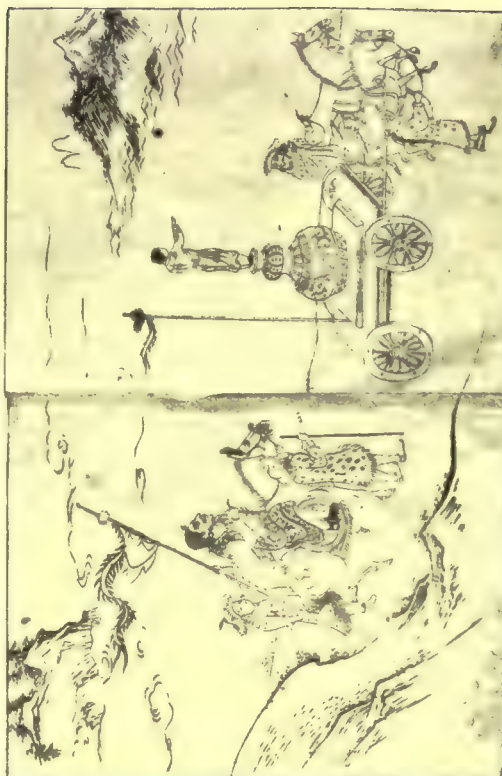
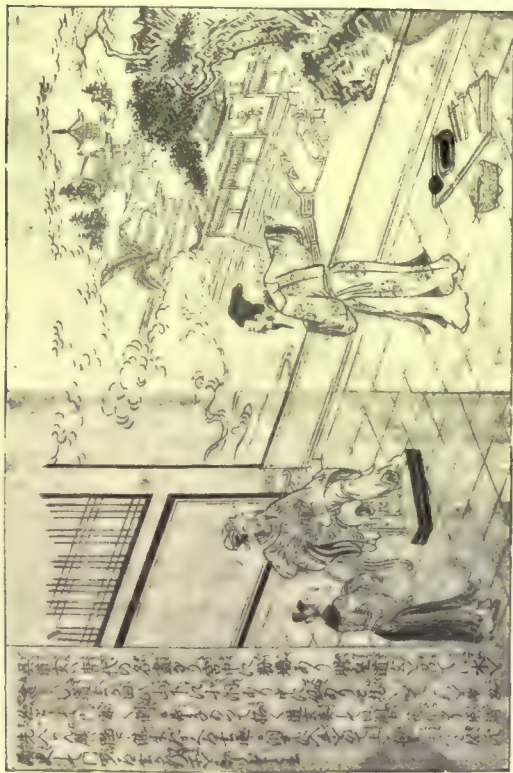
## LEGEND IN JAPANESE ART.

On his way to the Court, Sompin was attacked by two robbers, Entatsu and Dokkochin, who threatened to kill him unless he paid them a large sum of money; instead of yielding, he called to his help the genii of the forest, and the Thunder God, followed by a score of devils, came down and frightened the robbers, who craved forgiveness. Sompin pardoned them and went away. They attacked him again in the evening, but he had arranged some stones in the way called *Hachijin* (figure of eight) so that the brigands lost themselves; he set them free again, but suspecting that they would break their pledge not to come further, he made a strong net of ropes, in the meshes of which they were caught the following evening. They became then his faithful followers.

Shortly after Sompin's arrival at the Court of Gi, he was called upon to pray for rain, as the country was parched, and all efforts had failed. The Emperor witnessed the ceremony, and a lengthy downpour followed Sompin's prayers. Hoken became his worst enemy, and as he could not prevent Sompin's promotion to the office of *Daikokushi*, or Governor, he tried to kill him. He failed in his attempt, although he cut off Sompin's legs. The helpless cripple was rescued, however, by Jung-u-Ton 淳于頓, who had been sent on an embassy to the Court of Gi by his master, the King I, of Sei, and who took him back with him to the Court of Sei. The King made him his Fieldmarshal, and sent him as general of the troops of Sei (Ts'i) to help the army of Kan (HAN) against the forces of Gi (WEI), led by HOKEN. After a battle, Sompin pretended to retreat, and wrote on a tree near a pass: "Hoken will die on this spot," and when Hoken, who was deceived by this manœuvre and started to follow him, passed by in the twilight, he remarked his name boldly written on the tree, and came nearer to read the whole sentence. The soldiers of Sompin, ambushed near at hand, fell upon him and killed him. According to another version he committed suicide (*Shaho Bukuro VIII. 17.*).

895. SONTOKU 孫登. Sennin, depicted playing upon a musical instrument, or stringed lute. His Chinese name is Sun teng. It is said that he lived in a cave in Mount Hoku, in the Kyu district; he wore a





WU LAO T-SZE (GODOSHII) (*Ukon Isaboshi*)  
DREAM OF RAIKO (*Shakko Bukuro*)

THE THREAT OF SOMPIN (*Ukon Shabō Bukuro*)  
THE SHINANSHA (*Shakko Bukuro*)



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grass coat in summer and his long hair in winter. He played the harp and was skilled in the divining arts.

896. SORORI SHINZAEMON 曾呂利新佐衛門. Depicted licking the ear of Hideyoshi. He was a scabbard-maker, who for thirty years had been in the service of Taiko. The latter once promised to grant him as a reward, any request he might then proffer, and the man asked permission to lick the lobe of his ear, if some day he felt so inclined. Hideyoshi laughed, but granted the strange wish. One day when Taiko's retainers were assembled, Sorori stepped up to him and began licking his ear, watching the nobles whilst so occupied. At the end of the audience, all thought that he had spoken about their affairs, and felt very wrath; but they thought they had better conciliate by lavish gifts, the feelings of the old man towards them. The scabbard-maker became thus a very rich man, and entertained Hideyoshi with the story of his cunning joke, with further monetary benefit to himself. There are many stories told about this witty man.

897. SOSAN 曹參, or SHIO. One of the Four Assessors of Confucius, the Chinese Tsen Shen, born 306 B.C., and part author of the *Tai Ho* (Daigaku, Great Learning). When a boy, he was gathering wood in the forest, and his mother wanted him at home. Vexed by his absence, she bit her finger, and the dutiful son felt a sudden call to return home, when his mother explained to him that she had missed him whilst she had a visitor. When his mother was told of his death she refused to credit the first and second intimation, but believed the third, and this has now passed into a proverb.

898. SOSENWON 曹仙媼 was an old woman whose birthplace is unknown. She had two companions, a young girl and a dog. Once, when a ferryman refused to row her across a lake, in a storm, she stepped on the waves and the wind aiding she got to the other side with her companions.

899. SOSHI 莊子 (strolling with a long-haired fan), of Ma, was



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once governor of the district of Moshitsuen. He lived at the time of King KEI, of Ryo, and of King SEN, of Sei; he was greatly learned, and strove to imitate ROSHI. His books are amongst the most difficult pieces of Chinese literature.

Amongst other legendary anecdotes, it is said that once in the mountains he saw a woman fanning a freshly-made tomb. The astonished sage inquired into this strange behaviour, and the woman replied: "I am called Yushi, and my husband has made me promise not to leave his tomb till the clay was quite dry." Soshi repeated the story to his own wife, who waxed indignant, and assured him that she should never dream of marrying again if by ill-fortune he predeceased her. One day Soshi appeared to be dead, and his lifeless body was put in a coffin ready for burial; his disciple suffered from some disease, the only radical cure for which consisted in eating human brains, and he besought Soshi's wife to let him have his master's cerebrum as a remedy. The widow agreed to do so, and had the lid of his coffin lifted, when it was found that Soshi had come back to life. This untoward adventure may have prompted his desire that his relatives should not weep when at last he died, and to leave his corpse exposed on the bare earth, saying that if the birds were fed upon his dead body, no injustice was committed in thus cheating the worms.

He is also called SOSHU, and is shown asleep with a butterfly hovering about him. He woke up once saying that he had been wandering in the shape of a butterfly whilst his body appeared asleep, and that afterwards he felt like a butterfly. In his works he said that he could not in his dream decide whether he had become a butterfly, or whether it was the butterfly who had borrowed his form.

900. SOSHIN 宗心. Other name of the great robber, TOKUBEE (q.v.).

901. SOSO 曹操. The celebrated Chinese, Ts'ao Ts'ao, who took an active part in the wars of the Three Kingdoms in the second century. He rose to quasi-Imperial position and power through his usurpations, and finally dispossessed the legitimate Empress, put his own daughter in her

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place, and took himself the title of Prince of Wei, of which he was soon deprived by death in 220. He is sometimes shown standing in a boat, composing a poem upon the flight of two crows, in allusion to the following episode:—

On the fifteenth day of the eleventh month of the twelfth year of Kien Hing (234), Soso was in his boat on the Yang Tsze Kiang, near Sekiheki, with his court. The full moon showed the Nambio mountain, and after pouring a libation to the river, Soso seized his spear and stood up. Addressing his generals, he told them that with that very spear he had conquered the Koken rebels, and had marched unopposed throughout the Empire.

On seeing two crows pass in the sky he composed a poem, and then gave the order to begin the battle of Sekiheki, in which he was defeated.

902. SOTAN 蘇耽 (carrying food) served her mother and learned magic from a wizard. Once when she was sweeping the yard, her mother enquired why she was more thorough than usual; she replied that she was going to be a fairy, and warned her that a pestilence would sweep the land the following year, and that she could escape it only by eating the leaves of a certain orange tree near the house and drinking the water of their own well.

903. SOYUDO 宗有道. A sage watching the stars. SOYUDO could produce a cloud at will, and conversely destroy the clouds when he wanted to gaze at the stars. From this craft he took the surname of Cloud-parting Sennin, HIUN SHINJIN.

904. SPARROW (TONGUE CUT). Suzume San; Shitakiri Suzume.

Once upon a time an old man and an old woman were neighbours; the old man had a pet sparrow, and one evening as he came back home he was surprised not to see the bird, and inquired from his cantankerous neighbour whether she had seen it. Oh yes, indeed she had, and the bird had eaten some starch paste which she had made and left in her garden, so she had caught him and cut his tongue, and he had then flown away.

The old man was deeply grieved, and set out towards the forest in

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search of him, calling his pet, whose name was Bidori. At last he found him, and the sparrow took him to the house of his family, who greeted the old man and gave him a whole-hearted hospitality.

Finally, the sparrow offered him two baskets, one large and heavy and the other much smaller, to choose from, as presents to take home. The old man (Nasakeji) said, "I am old, and I will take the light one, which I can carry more easily." When he reached home he found his basket full of precious things, silk, silver, gold, jewels, etc., in inexhaustible supply.

The old cross neighbour (Arababa), hearing of this, went herself to the woods, calling for the sparrow, and, meeting him, expressed her pleasure at seeing him again. The sparrow civilly invited her to his home, and when she left gave her also the choice of two baskets; but the old woman selected the biggest of the two, which she could hardly carry. She did not wait to get home before opening it, as she soon had to stop and rest, and she was very inquisitive. She lifted the lid, greatly wondering at what she would behold, and out of the basket suddenly flew a host of goblins and devils, who gave her a very short shrift.

In some versions the old man is represented as having a wife who follows him in his quest. It would be interesting to know whether the old shrew would have been killed by devils if she had taken the smaller basket.

This fairy tale is commonly illustrated by showing the old man with the sparrow, or the hag with the scissors, or simply a sparrow, or a basket full of devils, or the woman on the back of a huge sparrow.

905. STONES, of five colours. See JOKWA.

WOMAN STONE (Phallic Rock), at the temple of Hachiman, in Kamakura.

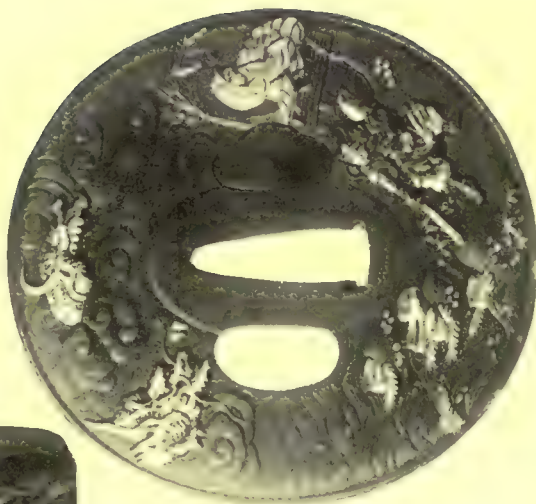
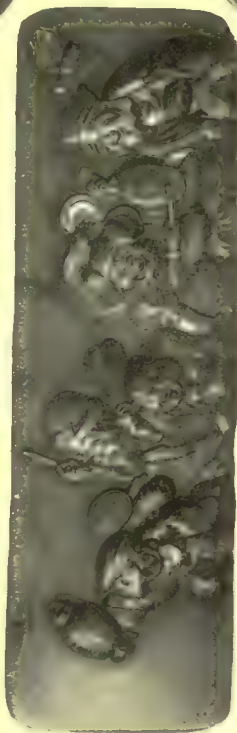
WEALTH-GIVING; FUKU ISHI, at Enoshima, which pilgrims used to rub.

CHANGED INTO SHEEP. See KOSHOHEI.

NODDING STONES. When the priest Daita (Tin Sang) preached Buddhism in China people would not listen to him, but the stones nodded at his words.

STONE RUNNING AWAY, in the Ōsaka road out of the way of the Emperor Ojin (q.v.), who was drunk.





SOSO (J.)

SUSANOO (J.)

SOSHU (W.L.K.)

SHICHI FUKU JIN (C.P.P.)

SHITAKIRI SUZUME (U.S.T.)

SOFU (J.)

SUSANO O (W.L.B.)



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SPEAKING, at the command of devils, In Izumo.

STONE OF THE WEeping WIFE, *Bo Fu Seki*. See SAYO HIME.

GAMA ISHI, the inscribed frog stone of Enoshima.

DEATH STONE, SESSHO SEKI, at Nasu; title of a Nō play.

The Kimmo Kiubi no Kitsune of the Imperial concubine, Tama no Maye, took the shape of a stone, the SESSHO SEKI, the very sight of which was sure death. The priest, Gen no Osho, recited prayers in front of it, and the stone burst, covering with its fragments the plain of Nasu, where modern matter-of-fact chemists are said to have found large quantities of arsenical ore. See ABE NO SEIMEI.

KANAME ISHI. See EARTHQUAKE.

MIOTO SEKI, the wife and husband rocks of Futami ga Ura (Ise), which are joined by a straw rope. Legend has it that a peasant named Somin rescued Susano-o from a storm near Futami, and that the grateful God gave him a straw rope to use against the coming plague. At the present time the straw rope is still used as a charm on the New Year's festival for Sun worship at those rocks. See Aston's *Shinto*.

OBA ISHI; the stone of the old woman, to be seen on Mount Tateyama, near Ashikura. The first man to ascend this peak was Ariyaka Sayemon, whose body is buried in a temple at the foot of the mountain, whilst some arrow-heads and a spear said to have belonged to him are exhibited at the top. Ariyaka was blessed with a wife of inquisitive disposition, who, desirous to emulate his exploit, started one day to climb the rocky slope, and so bent was she upon reaching the summit that she forgot a very important fact: women were not allowed to climb a mountain beyond a certain limit, called Nionindō, marking their inferiority to man, but still varying in height according to the stiffness of the climb. The Gods apparently were incensed at a woman setting the law at nought, and as soon as Ariyaka's wife trod beyond the Nionindō she was changed into a boulder.

NAILS DRIVEN IN ROCK—Benkei.

STONE OF SAYO NO NAKAYAMA, near Nissaka (Tokaido Road).

In the reign of KOGEN (1332) a faithful wife, whose husband was away



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in the wais, went to try and find him in Musashi, and met a soldier who tried to do her violence, but she resisted, and he killed her. As she died she gave birth to a boy, whom Jizo Bosatsu rescued from death, and who, when older, found the murderer of his mother boasting of his deed, and avenged his mother. Since this event there have been on the spot of the murder a rock and a pine tree, which are heard at night crying like human beings. The stone is called *Yonaki Ishi* (night-crying stone).

KAGAMI IWA, mirror rock of Kyoto, celebrated picture by Yamaguchi Soken, showing a woman seeing her reflection in a rock, at the foot of which is a thin stream.

PIERCED ROCK OF KURAKAKÉ ZAN. The archer, Yuriwaka Daijin, sped a shaft to this rock from Yokokawa, a long distance away, and the arrow went through it.

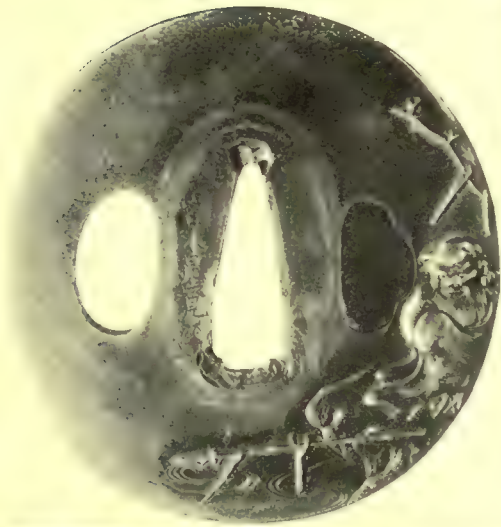
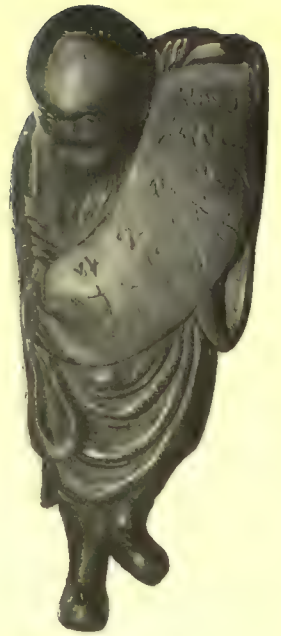
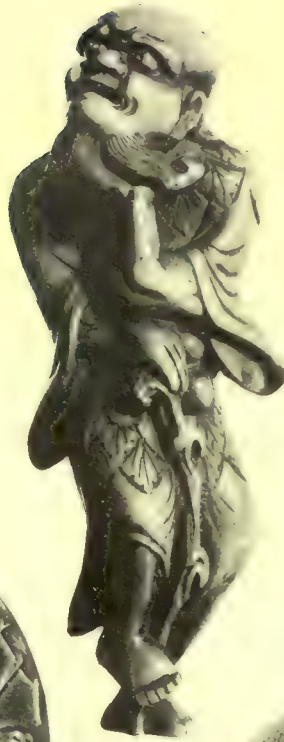
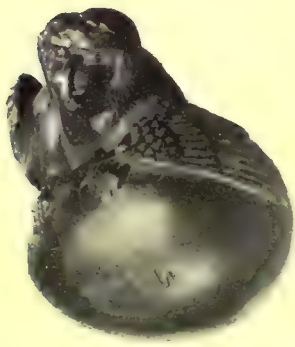
STONE PIERCED BY AN ARROW. The Chinese Archer, Rikō, thought that a tiger was crouching near the road on which he was riding, and sent an arrow into the animal. He found on dismounting that there was no tiger, but that he had driven his shaft into a stone.

Stones are split by swordcuts by the warriors Chidoji and Uyemon no Kami Nobuyori; thrown by Owo Iko, Matano no Goro, and Miura no Yoshizumi.

An exhaustive list of stones used in landscape gardening and their symbolism will be found in Conder's paper, *Trans. As. Soc. Japan*, p. 137, Vol. XIV.

STONE LANTERNS. In a book named the *Chikusan Teizoden* (garden descriptions), there is a note to the effect that the ISHI ODORI were invented by the God IRUHIKO, who had stone lanterns placed along the lonely paths of a mountain as a protection against the numerous brigands. One of these lanterns was taken to a temple built in 594 by the Prince Shotoku. They are usually made in a peculiar form, akin to *Gorin*, described under *Shari*.

906. STRAW ROPE 注連縄 (*Shimenawa*). See AMATERASU; CHARMS; STONES; NEW YEAR, and also under the name TAJIKARA.



TENGU NO TAMAGO (I.)  
 TAIKOBŌ (G.H.A.)  
 SŌSHU'S DREAM (P.M.S.)

TEKKAI (V.P.)

UNRIAKU [RISHI] (I.)  
 SŌSŌ (G.H.A.)  
 SUZU AKAI (I.)





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The straw rope used by the Gods to prevent Amaterasu from returning into the cave, and copies of which are placed in front of shrines.

The rope is made of rice straw closely stranded, leftwise, with loose ends projecting at intervals, and it is often decorated with long strips of coloured paper. It is used in the New Year's festival to join the *Kadomatsu*, or stretched over the offerings; it had its place in the sword-making ceremonial, and is used to girth large trees to which special reverence is paid. In the fire-walking performance a rope of hemp hung with forty-four *gohei* may take its place to encircle the platform. The *Shimenawa* is intended to repel evil influences, and one may perhaps trace its origin to the ropes, from which might dangle rags or skins, stretched around the camp fires of the earlier men to scare predatory beasts, a custom which is still found amongst modern savages.

907. SUGARU 古志部柄經 (KOSHIBE NO), nicknamed the God-catcher, was a courtier of Yuriaku Tenno. It is said that once, as the Emperor prepared to leave his palace in Yamato, a thunderstorm burst, and he ordered Sugaru to catch hold of RAIJIN, the Thunder God. Sugaru rode to Mount Abe, chasing the God before him and commanding him in the name of the Emperor to stop the storm, but without avail until he began to pray to Kwannon, who delivered Raijin into his hands. He tied Raijin in a sack and took him to the Emperor; hence his nickname.

908. SUGAWARA MICHIZANE 菅原道真, also TENJIN SAMA 天神 TEMMANGU 天滿宮, KWANSHŌJŌ 菅相叡. Noble of the ninth century (847-903), deified as God of calligraphy under the above names, and usually represented riding on a black ox, or clasping to his breast a branch of flowering plum tree. He was governor of Sanuki, with the title of Naidaijin under Uda Tenno, who in 898 recommended him to Go Daigo Tenno when he himself abdicated. Michizane was, however, hated of the Fujiwara, and especially of Tokihira (Shihei). Go Daigo took him as his minister, much to the annoyance of Tokihira, and once, when the Chinese Emperor had signified his desire to have a portrait of Go Daigo, who was ill, Tokihira proposed to pose in his place; but Michizane objected that wearing the

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insignia might be construed as an omen that Tokihira would one day become Emperor, and he directed that the younger brother of Go Daigo, Tokyo Shinno, was the right man to impersonate the monarch. Some time later Tokiyo met in a temple the adopted daughter of Michizane, with whom he fell in love. This gave Tokihira his chance, he accused Michizane of plotting against Go Daigo, and the minister was exiled to KIU SHIU with the title of *Dazai no gon no sotsu* (901). As he started on his exile he cast a last glance to his plum trees in bloom, and composed the following poem:—

Kochi fukaba  
Niwoi okoseyo  
Ume no hana  
Aruji nashi tote  
Haruna wasurezo.

"When the eastern breeze (spring wind, *Kochi*) passes, load her with perfume O blossoms of my plum trees; even though the master is far away, never forget the spring."\* And one of the plum trees there and then uprooting itself, became miraculously transplanted to Chikuzen, where Michizane was going. It is called *Tobi Ume*, the jumping plum tree.

Michizane then wrote a Chinese poem upon the costume which had been given him the previous year by the Emperor. Tokihira's hatred pursued him even in his retreat, where he sent a man to murder him, who was killed by Umewo, one of the retainers of the ex-minister. Then Tokihira decided to destroy the son of Michizane, Kanshusai, who was in the school of Genzo at Kyoto. He sent two of his retainers, Gemba and Matsuo (brother of Umewo), to demand of Genzo the head of the boy, but the head of Matsuo's son was given them instead. Matsuo had sent his own boy to be sacrificed. Tokihira and his accomplice, Kiyotsura, were

\* There is a poem composed by Yoritomo's second son, Sanetomo, to the same import when he went to the Hachimangu, where he was killed on the same day by Kugro. It reads:—

Ideté Inaba  
Nushinaki yadoto  
Narinu tomo  
Noki ba no ume yo  
Haru wo wasuruna.

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killed in a thunderstorm, and since then the legend has shown Michizane as Thunder God, avenging himself upon his life-long enemies by striking them with lightning, a power which popular legends also gave later to Yoshihira.

Before he had become a minister Michizane had been a tutor in Kioto, and his large book-room was called *Riu Mon*, or Dragon gate, in allusion to the carp leaping the waterfall and becoming a dragon. His works form two hundred volumes of history and some twelve volumes of poetry. Michizane is the author of the *Riuju Kokushi*, which he wrote in 892. He died at the age of fifty-eight, and received from the repentant Go Daigo the posthumous title of *Daijo Daijin*, and the twenty-fifth day of each month is specially consecrated to his memory. An image of himself which he had carved floated to Sakai in the tenth century, and a temple was erected to it. One day, in 966, the doors flew open and the image got out and took its rest on a neighbouring plum tree.

Lafcadio Hearn gives a story of a calligraphist who once called at the house of a Zenki Hayato, of Kobuga, in Nara, whose ancestors had been priests of Nikko, and remained there to rest for the night. The writer saw a large cauldron of hot rice taken from the fire into an adjacent room, and inquired, after hearing a great noise, who was the other visitor. His host then took him into the room, and showing him the empty cauldron, told him that the Temmangu had been there to eat.

The trials and troubles of Michizane form the subject of several dramas, of which the *Sugawara denju Tanarai Kagami*, written by Takeda Izumo in 1746, is the most famous.

Michizane is often depicted, especially in *Kakemono*, dressed in the costume of a Chinese official, and holding a branch of the plum tree. No satisfactory explanation of this portrait is available; the name *Toto Tenjin* given to it means Tenjin who went to China, and it is so described in books of old pictures, but as Michizane never went to China, although he very much desired to do so, the description applies to his spirit.\*

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\* As stated in the *Butsu dzo dzui* (III., 7); see also Supplement to *Ehon Hokan* (III., 4); *Wakan Meigwa Yen* (III., 1); *Meigwa Zui* (VI., 7), etc.



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909. SUGIMOTO 杉本. The weeping priest; one of the retainers of Kusunoki Masashige, who, disguised as a priest, was sent to tell Takauji that Masashige and Yoshisada had both been killed at the siege of Kyoto. While the Ashikaga were rejoicing over these tidings, the two generals, very much alive indeed, defeated the army of Takauji and entered Kyoto. See MASASHIGE.

910. SUGOROKU. See GAMES.

911. SUTENGU 水天宮. The Indian idol, VARUNA, represented as a green figure with three eyes, a flaming nimbus around its head, bristling with snakes. In one hand the figure holds a cup or a vajra-hilted sword, and in the other two snakes; a tortoise supports it on the waves.

It is sometimes confused with the emissaries of the Sea Gods who helped Jingo Kogo in her Korean expedition. The same name is occasionally applied to the child Emperor Antoku, who perished in the waves at Dan no Ura.

Varuna is the Buddhist Regent of the sea, and a charm bearing the name SUTENGU is used by sailors and people when engaged on a sea journey, as a protection against shipwreck.

912. SUKETSUNE 祐經 (KUDO SAYEMON 工藤左衛門). Kinsman and murderer of Saburo KAWAZU, father of the SOGA brothers (q.v.).

913. SUKUMAMO. A dance which takes its name from the priest Sukumamo, of the Ninnaji temple of Kyoto. This jovial person, one evening whilst intoxicated, placed over his head a bronze brazier and so tried to enliven a *geisha* dance. But the brazier worked down to his shoulders, and he was unable to get his head out of it afterwards until rescued by his amused spectators.

It is also called ASHIKANAYE or KANAYE KABURI. See the book *Tsurezuregusa*.

914. SUMIYOSHI 住吉. A bacchanalian God, patron of the shrine of Uji, near Kyoto, where he is worshipped with HASHI HIME, the goddess of lust. The temple contains phallic symbols now hidden from the public

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gaze. Sumiyoshi is prayed to for divorces, whilst the goddess receives invocations for marriages. Their companion god at the Uji temple is Agata, reputed to cure venereal diseases (Gulick); he must not be confused with the following:—

SUMIYOSHI. The spirits of Sumiyoshi. See Jo and UBA, and also the story of the SHUTENDOJI, Pine of Takasago.

SUMIYOSHI. One of the most famous shrines in Settsu; also called SUMINOYÉ.

915. SUSANO-O NO MIKOTO 須佐男命 (GOZU TENNO 午頭天王). The impetuous male, most often shown killing the eight-headed dragon, which threatened Kushinada Hime, by making the brute drunk with eight jars of strong sake—one for each head—and then cutting off all the heads at one time. From the tail of the dragon he drew a sword, the *Ama no Murakumo no Tsurugi*, which was kept at the temple of Ise until it was handed to Yamato Dake, after whose exploits it became the *Kusunagi no Tsurugi*, or grass-quelling sword. Yamato Dake consecrated it to the temple of Atsuta, where it is kept. A copy was lost at Dan no Ura.

Susano-o was born from the nose of IZANAGI no Mikoto, and is the brother of AMATERASU NO KAMI (q.v.), to whom his ways proved so obnoxious that she retired in a cave. Susano-o was then sent by the Gods to Izumo, where the eight-headed serpent (or dragon), YAWATA NO ORICHI, mentioned above, succumbed to his craft. He married Kushinada Hime, daughter of the King of Izumo. He is worshipped as ruler of the sea, of the tide, of the moon, and also under the name of Gozu Tenno. See Aston's *Shinto* and *Nihongi*.

There is a mountain in Corea called Giuto Zan (the same word as Gozu), and it is believed that it derives its name from a visit of Susano-o to Corea.

916. SÜ SHE 徐市. The Chinese wizard of the Court of She Wang Ti, called by the Japanese JOFUKU (q.v.). Herr Albert Brockhaus in *Netsuke* described him as depicted on a two-horned tortoise, like Koan Sennin, but

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there does not appear to be any confirmation of this in old Japanese works, and it may be that the specimen alluded to represents Koan.

917. SU SHE 蘇軾. See TOBA (東坡).

918. TADAMORI 平忠盛 (TAIRA NO). Founder of the greatness of the Taira clan, Tadamori was the father of Kiyomori and of Satsuma no Kami Tadanori (q.v.). He served the Emperors Shirakawa and Toba, and died in 1152. Amongst his exploits are related the wars against the Korean pirates, and more often the celebrated capture of the oil thief (Abura Bozu).\*

It is said that one night when he was with the Emperor, and the rain fell in torrents, someone reported that a monster, emitting flame from its mouth, was speeding along the road leading to the temple of Yasaka no Yashiro (Giyonji), where it had already been seen for several nights.† Tadamori went in search of the monster, which he saw coming along with stiff bristling hair and light intermittently issuing from its head. He bravely sprang upon the creature as it passed him, and found that it was but a temple servant, with a large hat much the worse for wear, a straw rain coat on his back, and a vessel of oil in one hand. The light and flames were emitted by a torch, which he had to keep alight by occasionally blowing upon it. One of the lanterns of the Yashiro temple is still called *Tadamori Toro*. He is also shown pointing out a rent in the left sleeve of his garment to an old man who kneels at his feet apologising. This sequel to the oil thief story is called "The Giyonji lamp-lighter making excuses," and is taken from Hokusai's *Mangwa*.

919. TADANOBU 忠信佐藤 (SATO). One of the four chief retainers of Minamoto YOSHITSUNE. Tadanobu is celebrated in history as well as in legend. At the battle of Yashima his brother, Sato TSUGUNOBU, was shot by Noritsune, at the age of twenty-eight, in place of Yoshitsune, whose life he thus saved. The page of Noritsune, named KITAWO, was going to cut Tsugunobu's head off when Tadanobu sprang to the spot, beheaded Kitawo,

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\* Attributed erroneously to Takamochi by Griffis, who places the event in 889, in the reign of the Emperor Uda.

† In the *Zoho Ehon Issaoshi Gusa* (1839), Vol 3, it is said that Shirakawa met the ghost as he was going to see his concubine, whom he gave to Tadamori as a reward.



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and carried his brother on his shoulders to Yoshitsune. The dying warrior expressed his regret not to have lived long enough to see the fall of the Taira, and expired. Sato Tadanobu, following his brother's example, exposed his own life when Yoshitsune was flying from the persecution of YORITOMO. In the middle of the winter the little band crossed the mountains, and were attacked by the monks of Yoshino, who were devoted to Yoritomo. To give time to Yoshitsune to escape, Tadanobu donned the armour of his leader and alone stood on the road, on the crest of the mountain, fighting the Yamabushis, led by Yokogawa Kakuhan.

A few days later Yoshitsune had to part from his *Mekake*, SHIZUKA (q.v.), and Tadanobu served her as escort. Here legends intervene, and make of Tadanobu an old fox in human guise, as described under SHIZUKA.

Later still Tadanobu himself was betrayed to Yoritomo by his mistress, Manju (or Aiku), and surrounded whilst in his tent. He defended himself with a heavy Go table, slaying many of his would-be captors. He made good his escape and joined Yoshitsune in his last retreat. In allusion to this episode, he is often styled Go-ban Tadanobu.

920. TADANORI 忠教 (SATSUMA NO KAMI, TAIRA NO). Son of the great TADAMORI. He is generally represented in armour near a cherry tree in bloom, as an allusion to his poem, *Ryoshuku no Hana* (the flower at the Inn). One day he was belated, and had to sleep on the ground under a cherry tree in flower, and, little thinking then that he would not live to the end of the following day, composed the following poem:—

Yuki kure te  
Ko no shita-kage wo  
Yado to seba  
Hana zo ko yoi no  
Aruji naruran.

“When one loses oneself in the evening and spends the night under a cherry tree, one has the blossoms for host.”

Another scene sometimes met with represents him ready to slay his concubine, Kiku no Mae, whom he suspected of having betrayed him to

たけや  
あふ  
うい  
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Okabe no Rokuyata, but she appeased him with a poem. He was killed in 1184, at Ichinotani, and recognised thanks to his poem, given above, the *Ryoshuku no Hana*, which was found in his sleeve by Tadazumi (*Ehon Shaho Bukuro*).

921. TADATSUNE 忠常 killing the hog. See NITTA NO SHIRO.

922. TADAZUMI 忠澄岡部 (OKABE), or ROKUYATA 六彌太, was one of the Minamoto at the battle of Ichinotani. He saw a Taira trying to reach the boats, and pursued him; he caught him, but this adversary was so strong that Rokuyata was forced down on his knees and could not use his sword. As the Taira was going to kill him, a Minamoto soldier came and cut his arm down. Rokuyata then beheaded the Taira, and found a poem in the armour of the dead man which showed him to have been TADANORI (q.v.) (1184).

923. TAIGENJO 太玄女 was a female Sennin, pupil of GYOKUSHI. She never felt the cold, and she was not wetted by water; she could level down hills and break stones with a commanding motion of her fingers, and likewise withered or revived trees. Once she took her followers to the mountains, and, striking a rock, a hole was formed in the wall of the mountain, disclosing a huge cave.

924. TAI-IN-JO 太陰女. Female Taoist who sold wine on a roadside in the hope of meeting a wise man. She was a long time without success, but TAIYOSHI Sennin, who was a wine-bibber, listened to her story between his potations and became her teacher. She lived two hundred years.

925. TAIKOBŌ 太公望. The Chinese KIANG TSZE (Japanese, KIOSHIGA, q.v.). The surname, TAI KUNG MANG, means grandsire's expectation, and was bestowed upon him by the Emperor SI PEH.

926. TAIKO 太閤. See HIDEYOSHI.

927. TAIRA 平. The Taira, or HEIKE family, descended in direct line from Kwanmu Tenno. The exploits of its principal members form an inexhaustible source of art motives, especially the episodes of the struggle for

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supremacy between the Taira and the Minamoto, generally called the war of GEMPEI. Finally the power of the Taira was entirely crushed by their adversaries at the battle of DAN NO URA in 1185.

928. TAIRA NO TOMOMORI 平知盛. At the battle of Dan no Ura, when the army of the child Emperor Antoku was defeated, TOMOMORI committed suicide by tying to his own body the anchor of his boat and jumping into the sea.

929. TAISHAKU 帝釋天, also TAISHAKU TEN, one of the names of INDRA. One of the Rokubuten (q.v.).

930. TAISHIN O FUJIN 太真王夫人. Chinese female sage, who is depicted playing the harp on a white dragon, and riding amongst the clouds over the Universe. Identical with SAISHIN O FUJIN.

931. TAIYOSHI 太陽子. Sennin, depicted drunk on a rock; he lived five hundred years, looking everlastingly young. He was a friend and disciple of Gyokushi, who reproved him for his fondness for wine, but with small result, as the drunkard did not leave off till he was three hundred years old, by which time he had acquired a very respectable girth. He then drank a magic elixir, and thus obtained wisdom and two hundred more years of life.

932. TAISHUN 大舜. Usually represented as a boy with an elephant; was the son of the blind old man, Ku Sow, whose overbearing ways were a sore trial to his son, who, besides, had to suffer from the evil disposition of his step-mother and half-brother. His parents sent him to the Li mountains to cultivate the land. He went, and was helped in his hard task by an elephant, which ploughed the fields for him. The Emperor Yao heard of his piety, and gave him one of his daughters as a wife. Tai Shun succeeded him upon the throne, and he is one of the twenty-four Paragons of filial virtue.

933. TAIZAN ROFU 太山老父. Sennin, whose proper name was never ascertained. He was seen cultivating land by the Emperor Bu



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(Wu-Ti), of the Kwan dynasty, who marvelled at his youthful face and decrepit body. The old man told him that when he was eighty-five years old, and very near death, he met a fairy who gave him some magic powers, and he then became young again, grew new teeth, and his hair turned black. He was able to walk three hundred Li per day.

934. TAKANORI 高德. See KOJIMA.

935. TAKARABUNE 寶船. The Treasure ship of the Gods of luck, the *Shichi Fuku Jin*, who are usually represented in it, with the TAKARAMONO. Sometimes the latter article is alone depicted in the boat, or even its place is taken by the *Tama*, or Jewel.

On New Year's Eve the boat is supposed to sail into port, with its load of treasures, and pictures of it form one of the necessary features of the New Year's festivities. Likewise, it is frequently taken as a pattern for *netsuké*, of a compact, rounded design, though of later years these have taken an ornamental form little suited to the function for which the *netsuké*, was originally intended. A picture of the Takarabune bought on New Year's Day and put under one's pillow ensures lucky dreams.

936. TAKARAMONO 寶物. The Takaramono is a collection of objects, each endowed with emblematic meaning, the representation of which is fairly common. They are associated with the Gods of Luck, and form the contents of Hotei's bag, or the cargo of the Takarabune. Grouped together in a compact shape they are met with in *netsuké*, whilst a picture showing them in detail will be found on the last page of the third volume of Hokusai's *Mangwa*. The various objects are: The hat of invisibility (*Kakuregasa*); Rolls of Brocade (*Orimono*); a purse of Money, quite inexhaustible (*Kanebukuro*); the sacred keys of the Godown of the Gods (*Kagi*); Cloves (*Choji*);\* Scrolls or books (*Makimono*), often confused with the brocade, or replacing it; Daikoku's Hammer (*Tsuchi*); the lucky rain coat, *Kakure Mino*, protection against evil spirits; a flat oval object, perhaps a coin, found often associated with ornamental designs,

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\* Apparently derived from the Chinese Chueh: Rhinoceros horn cup.

TAMETOMO (U.S.A.)  
TAKARABUNE (U.S.A.)



TAISHUN (U.S.A.)  
TAISHUN O FUJIN (U.S.A.)



SATO TADANORU (U.S.T.)  
TAKARABUNE (U.S.T.)







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and called *Shippo Tsunagi no uchinu hana bishi*, i.e., a *hana bishi*, within a [connected] shippo. A weight called *Fundo*; The sacred gem, *Hojiu no Tama*, either singly, or a group of *Tama* on a stand (*Tai*); also sometimes a lion playing with the jewel *Shishidama*; the *Koban ni Hako*, or *Senriobako*, is the figure called "one thousand *Ryos* in a chest"; a jar (*Kotsubo*) contains coral, coin, precious goods. Money is again represented by the copper cash, *Zeni*, and the Cowry-shell called *Kai*. Coral branches (*Sangoju*); an anchor, *Ikari*; an orange-like fruit, *Tachibana*, and some harpischord bridges (*Kotoji*) are also included, and the list terminates with the feather robe of the Tennins (*Hagoromo*)\* and the emblem of authority, the flat Chinese fan, *Uchiwa*.

937. TAKASAGO. See Jo and UBA.

938. TAKATSUNA 高綱 (SASAKI NO SHIRO). See KAJIWARA KAGESUYE (Battle of UJI GAWA.)

939. TAKATOKI 北條高時 (Hōjō). The last of the Hōjō, regent at Kamakura from 1312 when he was but eleven years old, and himself under the guidance of Nagasaki Takasuke, until his death in 1333, in the ruins of his palace to which the troops of Nitta Yoshisada had set fire. His fight with the then Emperor Go DAIGO Tenno has been dealt with under Go Daigo. See TENGU.

940. TAKAUJI 足利高氏 (ASHIKAGA). Ambitious founder of the greatness of Ashikaga clan. Takauji, after helping Go Daigo Tenno to destroy the power of the Hōjō Takatoki, tried to gather in his own hands the Shōgunal privileges (see Go Daigo). His designs were opposed, and he entered in open revolt against the weak Emperor, thus starting the wars in which Kusunoki Masashige and Nitta Yoshisada won eternal fame.

His brother, Tadayoshi, caused the son of Go Daigo, Prince Morinaga, to be murdered. Nitta Yoshisada gained a victory over the rebels, and even cleared Kyoto, but his success was short, and both himself and Kusunoki

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\* Confused with the lucky rain coat.

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Masashige were beaten at Minato Gawa. Even the faithful AKAMATSU ENSHIN surrendered to the rebels. Go Daigo had to fly to Yoshino, whence he is sometimes called Yoshino Tenno.

TAKAUJI, in possession of Kyoto, in the first year of Engen (1336), declared Emperor, under the name of KOMYO, Prince TOYOHITO, brother of the late KOGEN Tenno, and even changed the name of the period from Engen to Kambu. From that time dates the sixty years' schism between the southern, or legitimist, dynasty and the northern dynasty, headed by Komyo.

TAKAUJI defeated successively Go MURAKAMI, son of Go Daigo, Kusunoki, Nitta, Kitabatake, and other generals of the legitimist dynasty. Twenty years he fought, three times driven to the verge of suicide, yet disease accounted for his death in the thirteenth year of Shohei (1357) at the age of fifty-four, leaving the Shōgunate to his third son, YOSHINORI, whose descendants held the same power for fifteen generations over a period of two centuries.

In 1863, all images of Takauji in existence in Kyoto were beheaded by the partisans of the Restoration as a protest against the abuses of the Shōgunate.

941. TAKENORI 清原武則 (KIYOWARA). Usually represented watching the flight of some water-fowl above a swamp. It is said of him that once as he was going to give battle to his enemy, ABE NO SADATO, whose position he did not precisely know beyond the fact that it was quite near, he noticed some wild geese, flying above a swamp in a straight line as if ready to alight, suddenly changed the direction of their flight. He concluded that his opponent was hidden in the reeds, and turning the position at night secured a victory. A similar story is said of Yoshiie, probably because both were fighting against one another in the later three years' war.

942. TAKENOUCI NO SUKUNE 武内宿彌 is a warrior and statesman to whom legend ascribes an uncommon span of life, varying from one hundred and sixty to three hundred and fifty years. Minister





SHIMAMURA DANJO  
(Shōzō Kato collection)





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of Keiko Tenno about 100 A.D., he was the adviser of five more sovereigns in succession. With Jingo Kogo (q.v.) he went to Korea, and he is usually represented with the Empress, or with the child Emperor ŌJIN (Hachiman q.v.), receiving from the emissary of the Dragon King the gems of the tides.

He is usually shown with the costume and headgear of a noble of high rank, wears shoes of tiger's skin, and has a long white beard.

For his treatment by the Emperor, see HACHIMAN.

943. TAKETORI MONOGATARI 竹取物語. The history of the old bamboo-cutter and the moon child (Kaguya Hime) (see MOONCHILD). This work is the oldest storybook in Japan and is mentioned in the *Genji Monogatari*.

944. T'A KI 妲己 (Japanese, DAKKI) was an unprincipled woman, concubine of the Chinese Emperor, SHANG CHOW SIN, who fell in love with her when he received her amongst his share of war spoils, circa 1140 B.C. The story of the excesses to which she led the abandoned monarch is full of horrible episodes. Pi Kan 比干, elder brother of Chow Sin by a concubine, dared to remonstrate with him, and T'a Ki said: "A sage has seven\* orifices in his heart; let us see whether Pi Kan is really a sage!" Pi Kan's breast was opened and his heart removed, but, says the legend, the Gods did not let him die. He lived for some years more, selling onions, until one day, being asked what they were, he replied: "A vegetable without a heart." He then remembered his plight, and died.

Chow Sin had a palace built, surrounded with a park in which naked men and women chased one another. He delected in serving viands himself, like a butcher, to these lusty people, and had a "lake of wine" built for their refreshment, whilst the trees were hung with edibles (*Tama no Ike*, p. 5).

T'a Ki found pleasure in ordering the watchfires to be lighted, so as to behold the soldiers rushing to their duty; after a while, however, the troops refused to be hoaxed, and when WU WANG attacked the city they were

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\* Some say nine.

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surprised and beaten by the besieger. An illustration of this story is given in *Ehon Shaho Bukuro*, Vol. 9.

The courtiers tried to make Chow Sin reform his ways, but the favourite held the reins of the government, which the dissolute monarch had abandoned, and she quelled all their attempts at rebellion by means of a form of supplice called the ROASTING. This consisted in a pit of fire, above which a cylinder of copper was fixed, and upon the red-hot surface of which, continuously smeared with fat, the would-be reformers were made to walk, naked, and urged on at the point of the sword until they fell in the blazing charcoal (*Ehon Hohan*, III., 7, where the name of the favourite is written 姐妓).

When Wu Wang defeated the demoralised warriors of Chow Sin, the latter retreated to one of the palaces in which he had held his dissolute feasts, and to which he set fire. Legend steps in and says that T'a Ki's beauty was so great that no one could be found to kill her, except an old minister of Wu Wang, who covered his eyes with a mask before he gave her the fatal stroke. Her body was burnt, and it is said by some that its ashes took life again in the shape of a nine-tail fox, while some others say that they were transformed into a musical instrument. See UNCHUSHI.

945. TAKUJIU 沢獸. Mythical animal which appears on the earth only during the reign of virtuous monarchs. This fabulous creature has six horns, two on the head and the other four on his back, a human bearded face, hairy legs, the tail of an ox, and three eyes on each flank.

Compare KUDAN. The picture of this creature given in the *Yanagawa Gwafu* of Yanagawa Shigenobu bears the name *Hakutaku* 白澤, which belongs to the horned *Shishi*, and the name 沢獸 is applied, also erroneously, to the *Suisei*.

946. TAMA 玉. Jewel; also designed as *Gioku*, and represented in the form of a pearl tapering to a pointed apex, and scored with several rings. It corresponds to the *Mani* of the Indian Buddhists, and is symbolic of purity; as such, it is the special attribute of Jizo Bosatsu and of many of the Arhats, but more especially of Panthaka. It is one of the treasures of the *Takaramono*. It receives amongst other names that



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of *Nio-i-Hojiu*, and more rarely of *Shinshi*, the latter word being used for the spherical jewel, one of the three relics left to Ninigi no Mikoto by his grandmother, Amaterasu. The necklace of *Shinshi*, mentioned in the traditions, was lost, and in its place a large crystal ball, some three to four inches in diameter is kept, and carried by an aide-de-camp of the Emperor on State occasions.

The Tama is associated not only with the Bosatsu and other Buddhistic Deities or Saints, but also with the Gods of Luck and the purely Shintoist legends of HOHODEMI, OJIN (Jingo), etc. It plays an important rôle in the legend of Raijin, and it is an attribute of the dragons, on the forehead of which it is usually shown; it is also found sometimes on the head of the *Karyobinga*, or in the hands of *Tennin*, or *Ningyo*. See the story of TAISHOKWAN KAMATARI and the MUGE HO-JIU JEWEL. See also the Minogame of the three jewels (*San gioku no kame*). Tama are often shown in groups, on Chinese stands, called *Tai*. They are an attribute of Kishimojin, and sometimes Daikoku is shown juggling with Tama and his hammer. They appear in the breath of a clam, or are themselves endowed with an emanation

Foxes are also shown holding the Tama, and the ball associated with the *Shishi* has probably the same origin. The question whether the globe held under their talons by the heraldic lions has a similar meaning or a common origin with that ball might prove an interesting one to investigate.

The Jade Stone found by BENWA (PIEN HO) is also called Tama, and it plays a part in the wars between the Chinese Kingdoms of Wu and Yueh, which is set forth in the *Goyetsu gun dan* (443, *et seq.*). In the eighth century B.C. Pien Ho found an eagle standing upon a large block of jade; he took the stone to the ruler of Ts'u, whose advisers pronounced it to be valueless, and gave it back to the man, but first of all they cut off his right foot. Benwa returned to the King Shan mountains and put the stone back in its proper place, when the same eagle came again to perch upon it. In the meantime the King had died, and the man went again to Court with his stone to present it to the new ruler, and this time his left foot was cut off. A third King came to the throne, and on seeing Benwa weeping by the gate of the Palace, he

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inquired into the cause of his grief, and had the stone tested, when it was found to be a perfect gem.\*

This stone was at last carved and made into a jewel called the 和氏之璧 (Ho Shi Chi Pih), which finally passed into the hands of the King of Chao, Bun Ō 文王 (298-266 B.C.). This King had a devoted counsellor in the person of LIN SIANG JU (Rinshōjō) 藺相如, and when the envious ruler of Ts'in offered fifteen cities in exchange for the stone, this crafty person advised Bun Ō to surrender the stone and accept the land in exchange. But soon after he went to the Court of Ts'in and requested that the jewel be sent back to Chao. Ts'in hesitated, but Rinshōjō took the stone, saying: "Do you fail to see its defects?" walking the while away from the King until he came to the end of the hall. He then dropped his cap and exclaimed: "Unless you return this stone to my master I shall break it to pieces; not only have we jewels, but also courageous men, such as none could be found in Ts'in!" The King of Ts'in yielded to his demands.

In some versions, he is said to have invaded Chao, and requested the stone as a ransom for the fifteen cities, but to have given way before Rinshōjō's boldness.

947. TAMAMO NO MAYE 玉藻の前. This is a story which has been many times modified and dramatised. Tamamo no Maye was the favourite concubine of Toba Tenno (1108-1123). Once the Emperor fell dangerously ill, and the advice of the Court Astrologer was obtained. This Astrologer, Abe no Seimei, declared that the cause of the Emperor's illness was not far to seek: Tamamo no Maye had a halo around her head in the dark, and he was sure that she was a fox-witch, responsible for the ever-increasing weakness of the Emperor. Abe caused an altar to be erected in the gardens of the palace, and general prayers to be offered for the prompt recovery of Toba Tenno. The lady did not come until personally requested to do so, and as she reluctantly approached the

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\* The *Chinese and Japanese Repository*, 313, says that at the second time Benwa's fingers were cut, and that on the third occasion the Emperor became so angry that he threw the stone to the ground, when it broke in twain, and in it were found sacred characters; the two halves were made into seals for the Emperor and the chief astronomer, but they were lost in the sea with the Emperor Ta Ping at the time of the Mongol invasion of Yueh.

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altar she took her proper shape, that of a white fox with nine tails (Kiubi no Kitsuné), and flew away. She went as far as the prairie of Nasu, where she was pursued and shot by the archer, MIURA KURANOSUKE. She took the shape of a stone, the *Sessho seki*, or death stone, in the plain of Nasu, and contact with it, nay, its very sight was, it is said, deadly. In the period of Oei (1394-1427) a virtuous priest named Genno Osho went to the stone and struck it repeatedly with his *hosso*, and the stone burst, throwing its fragments far away.

Legend has it that this fox, Kimmo Kiubi no Kitsune, was an old one which had previously bewitched two other rulers, one in India and one in China, before attacking Toba Tenno, and a popular rhyme, embodying this belief, says: Opened by three Emperors, broken by a Priest (*Jiji Ando*).

See TOBA TENNO; ABE NO SEIMEI.

In some variations of the story, the erection of the altar in the gardens is credited to the wife of Abe no Seimei, the wizard himself being confined at home.

948. TAMAYORI HIME 玉衣姫 was the younger sister of Toyotama Hime. The only legend regarding this mythological personage, that concerns us here is that which associates her with the Shinto Temple of Kamigamo, on the Kamogawa, near Kioto, consecrated to the worship of Wake Ika Ozuchi no Kami. Legend has it (according to Murray's *Japan 1881*, p. 338) that Tamayori Hime, daughter of Kamo no Taketsumi no Mikoto, walking one day by the side of a stream, espied on the waters a red arrow winged with duck's feathers, which floated towards her; she secured it, and took it home. Shortly afterwards she was discovered to be pregnant and in due course gave birth to a male child. Her parents doubted her assurances that she did not know the father of her child, and determined that as soon as the boy could understand what was said to him, he would be submitted to some sort of ordeal in order to discover the secret of his birth. Meanwhile the arrow was thrust in the thatched roof of the house. Eventually Kamo no Taketsumi assembled the villagers in his



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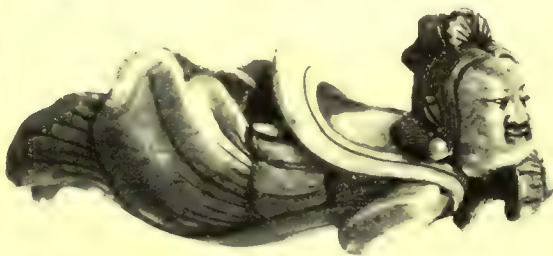
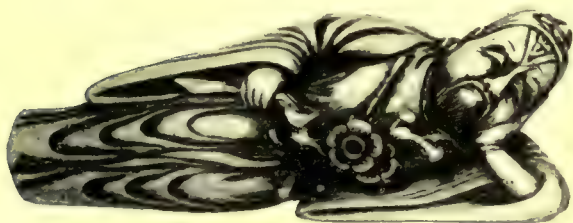
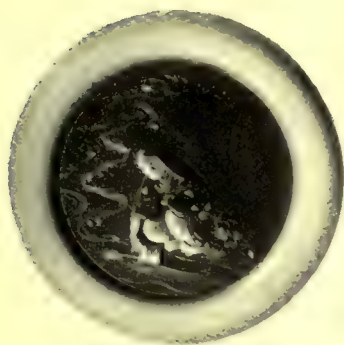
house, and giving a wine cup to the boy told him to take it to his father; without stopping before any of the men present, the boy ran out of the house and placed the cup in front of the arrow; then transforming himself into a thunderbolt, he ascended to heaven, followed by his mother.

The author of Murray's *Guide* adds that this is undoubtedly a myth invented to explain the application of the name *Kamo* (duck) to the temple in question. See the 謠曲畫誌, Vol. V.

The story appears to have been taken from the *Topography of Yamashiro*, and it is almost identical with the story of Seya Datara Hime (see *Kojiki* p. 146.) It is also found in the preface of the Hōjō Ki 方丈記 of the poet Kamō Chomei (XIIth Century), but the name of the Tamayori Hime is not mentioned, and the girl is said to have been washing clothes near Izumoji (*Trans. As. Soc. Jap.* XXXIV. 47).

949. TAMETOMO 源爲朝 (MINAMOTO) was the eighth son of Tameyoshi and the grandson of Yoshiie (Hachimantaro). He was seven feet high, and his left (bow) arm four inches longer than his right one. As a boy he was very violent, and in consequence he was sent, when thirteen years of age, to the Kyushu Islands, which in two years' time he subjugated (hence his name, Chinzei Hachiro 鎮西八郎), and upon which he held sway to such an extent that the governor complained to Sutoku Tenno, who thereupon dismissed Tameyoshi from office. Tametomo, hearing of it, came to Kioto with twenty-eight men, and was pardoned. He then became a follower of the Emperor Go Shirakawa, and after the latter's abdication protected his palace during the war of Hogen, when in a night attack he killed with a single arrow Ito Rokuro and Ito Goro Kagetsune. Finally he was captured by Minamoto no Shigesada in 1156. The Taira exiled him to the island of Oshima, in Izu, after severing the muscles of his arm, but the wound soon healed, and Tametomo became all-powerful in the island. He discovered a smaller island near by, and named it Ashijima, some ten years after his exile.

The governor of Izu, Kamo Mochimitsu, was instructed to destroy him, but when his boats sighted the island, Tametomo was standing on the beach, and with a single arrow sank the leading boat, as a challenge to the whole



OIL THIEF (G.H.N.)  
TAMATORI HIME (O.C.R.)

TOTO TENJIN (A.)  
TAMETOMO (A.)

TANKWA (H.S.T.)

TENNIN (B.)

TANABATA (H.S.T.)

URASHIMA (H.C.A.)

TAMAMO NO MAYE (H.L.B.)

TADAMORI (H.C.A.)

TENNIN (H.L.B.)  
TAMETOMO (A.)





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fleet. He then retired to his house, to which he set fire, and committed *harakiri* in the burning structure (Kawo, second year, 1170). He was then thirty-two years old. During his life he is said to have been the only man Kiyomori ever feared. His bow was eight and a half feet long, and it took three men of ordinary strength to bend it. His arrows were proportionately big, being five feet long, and their iron heads were as large as ordinary spears. Tametomo is credited with the strength of fifty men, and he could bend his bow eighteen hands from the arrow head (?). It is sometimes stated that he did not commit *seppuku*, but escaped to the Liu chū islands, of which he became king. He is usually shown with his bow, speeding a shaft against the boats of the enemy, or showing his strength to the demons of Onigashima, which island he is said to have visited, like Asahina Saburo.

Hachiro Tametomo is described by Bakin in the *Yumibari Tsuki* (bow of the full moon) as having had the eyes of a rhinoceros, with two pupils in each. In his youth he was once taken to a lecture delivered by Shinsei before the Emperor, and although he was but twelve years old he boasted that he could easily beat all the living archers of the period. Shinsei laughed at him, whereupon he quoted Chinese texts to show his learning, and offered to catch any arrows that might be shot at him by keen archers. Yoronaga then ordered two bowmen of repute, Norikasu and Norishige, to shoot arrows at the boy, Shinsei recklessly offering him his own head if Tametomo survived the ordeal. At the first attempt he caught both arrows in his hands; then the angry archers shot both arrows simultaneously, and he caught one arrow in his sleeve and the other between his teeth, breaking the iron to pieces. He then sprang upon Shinsei, and would have beheaded him but for the interference of his father, Tameyoshi.

Amongst other stories there is one having reference to his intimacy with a crane and a wolf whilst in Kiushyu; and amongst his marvellous exploits in the Liuchū Island is recorded a fall from a cliff several thousand feet in height, from which he escaped unscathed.

950. TAMON 多聞. See ANAN.

951. TAMONTEN 多聞天. See BISHAMON.

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952. TANABATA 織女. Festival of the Weaving Princess and the divine Herdsman. See KENGIU; also the book *Ginkā Zoshi*, by Ishikawa Kiyoharu, 3 Vols., 1835.

953. TANKAIKO 淡海公. Son of the founder of the Fujiwara family, Taishokwan Kamatari. He went to China as a monk to study Buddhism, and brought back the huge tooth attributed to the Buddha, which is enshrined at the Senyuji temple of Kyoto.

The story of his father and the fisher-maid, who, after Tankai's birth, dived to the castle of Riujin to fetch back the *Muge Hōjiu*, has been given above, under KAMATARI.

954. TANKWA 丹霞 (TAN HSIA). A monk who once broke some Buddhist statues in the Eriuji temple at Kioto, and burnt them to boil his kettle. The Abbot appeared and expressed his horror at the sacrilege, but Tankwa explained that his purpose was two-fold, for he expected to find relics (*shari*) in the ashes of the image. The Abbot thereupon inquired how could a wooden image leave *shari*? Then said Tankwa: "If your God is only of wood and has no *shari* it can only be a wicked God," and he continued his task (*Ehon Hokan*, V.). Kobodaishi is also said to have burnt some idols, and there is a story to the effect that Jittoku once noticed two crows eating the food offerings set before a Buddha. He then took a stick and struck the image, saying: "What sort of a God are you to let yourself be robbed?"

A priest burning sacred books is also represented under the title 徳山焼經 Tokusan Shokio.

955. TANSHOTAN 譚處端 was a learned Chinese Sage, able to write in the Sosho and Reishō styles. Passing at Kotoken, he wrote for the owner of a tea-house the characters of the tortoise and the dragon (the Taoist books do not say whether this was in settlement of his bill), and this man Goroku hung them in front of his house. Some time later there was a fire which destroyed the whole street, with the exception of the shop protected by the sage's writing.

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### 956. TAWARA TODA 田原藤太 (FUJIWARA HIDESATO 秀卿).

Hidesato was the son of one of the first councillors of the Emperor, but lived the life of a *rōnin*. He heard that Taira no Masakado was preparing to revolt, and went to see him under pretence of joining him. He found Masakado with his hair partly dressed, but so pleased by his proposal that he invited him to take dinner with him. Masakado then made a mistake which cost him his life: he dropped some rice (some say one grain), and picked it up with his fingers, seeming very loth to lose it. Hidesato thought him a mean fellow, and without settling anything went away. He then joined the opponents of Masakado, and cut the latter's head off after he had been shot by Sadamori (940). He was promoted in rank, and histories of warriors often mention his exploits. But the fertile imagination of the old story-tellers soon invested the death of Masakado with the garb of a marvellous legend, and it is as a personage of fiction that Hidesato is best known, under the name of TAWARA TODA, Lord Bag of Rice. According to this legend, Hidesato once had to cross the long bridge of Seta (Seta no Kara Hashi), in Omi. He found in the centre of the bridge a huge dragon, leaving no way to the passer-by but to tread upon it. This the hero did without any hesitation, and as he neared the other end of the bridge he heard himself called in a plaintive voice by an old man, into whom the dragon was now changed. The elder said that for some days he had lain in wait on the bridge for a courageous man, and now that he had found one he asked Hidesato to help him. He was, said he, greatly threatened by a huge centipede, *Mukade*, which devastated lake Biwa, his domain, and menaced his palace under the waters. Hidesato consented, and followed the old dragon-man into his watery realm. Soon in the night he saw the eyes of the monster, like two flaming moons, and his phosphorescent body curled seven times around the mountain (Mikamiyama). A first arrow proved ineffective, but Hidesato wetted the second one with his saliva, and as human saliva is fatal to snakes and centipedes, he killed the monster, whose dead body was found at the foot of the mountain.

Riujin, full of gratitude, took Hidesato to his palace under the sea, and gave him the precious bell which was later hung in the temple of Miidera,



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a magic cauldron which cooked everything without fire, an inexhaustible roll of brocade, and a bag of rice endowed with the same property.

The allegory woven around the facts is fairly thin, but the story varies, and in many versions the old man's place is taken upon the bridge by his daughter, Otohime. Tawara Toda is often depicted standing by the side of the lady. Sometimes his attributes only are depicted, with the pillar of the Seta bridge, or the attendants of Riujin form a procession through the water, carrying the gifts. See MASAKADO.

957. TEGASHIWA 兒手柏 (KO NO TEGASHIWA, child's hand). The beckoning plant; the five-fingered maple, the leaves of which are common as an ornamental motive.

958. TEI-I-SAI 程偉女 was the wife of Tei-I, from whom she concealed her knowledge of the fairy world and the magic arts. Her husband and some of his friends tried to make her own up by beating her, but she ran about naked, her body besmeared with mud, and simulated madness, shrieking: I know, but I will never speak.

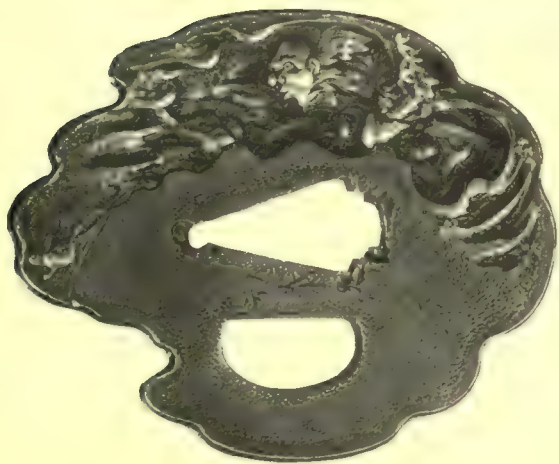
959. TEIKO 帝江 (TI KIANG). This creature lives in the Mount Thian Chan 天山. It is shaped like an egg, with four wings and six legs, without face or eyes; its back is yellow and "flame" red.

960. TEIRAN 丁蘭. The Chinese TING LAN. After the death of his parents he carved figures of them, and daily paid them his respect. One day he went away, and found on his return an expression of displeasure on the wooden images which led him to find that his next-door neighbour had offended the effigies, and it is recorded that, as a result, the neighbour's back became acquainted with a strong bamboo pole. Another version says that when he married, his wife scoffed at his devotion, and once went so far as to drive one of her hairpins into the finger of one of the figures, with the result that blood flowed from the image, and the woman was divorced and for ever after despised.

961. TEIREI 丁靈. Mythical beings, partly human, but with horses' legs. See FOREIGNERS.



TOMOMORI'S GHOST (1)  
TOMOMORI (11)



TEKKAI (1)  
TAWARA TODA (11, 12, 13)



TOBA (1)  
TAWARA TODA (11, 12)





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962. TEIREII 丁令威, according to the *Ressen Den*, was a native of Rioto who studied in the Reikuzan, and when proficient in the magic arts was transformed into a crane. He flew to his native village, where he found his house quite unchanged, although he had been away for more than a thousand years, but the manners of the people had degenerated. He is depicted in the form of a crane, standing on a pillar above the clouds.

963. TEISHI-EN 鄭思遠 is a Chinese sage usually depicted riding upon a large tiger, and followed by tiger cubs which carry his books.

964. TEIZENPUKU 鄭全福. Sennin, rowing an iron boat. Teizen-puku was strolling in the ravine of Toka and saw an old man in an iron boat; he asked him for the loan of it, and the old man replied that he might come and ask for it three years later.

965. TEKKAI 鐵招 (SENSEI 先生). The Chinese Sennin, LI T'IEH KWAI SIEN SHENG, one of the Eight chief immortals of Taoist lore, depicted as a man of beggarly appearance and often repulsive face, blowing his spirit into space in the form of a miniature figure riding on a staff, or occasionally upon Chokwaro's horse, or in the breath of Gama's frog.

His story is told in two different ways. According to one version, adopted in Mayer's *Chinese Reader*, he was a young man named Li, who was very handsome and of commanding appearance, and who mastered the mysteries of Taoism with the help of Lao Tsze himself, who either descended from heaven or called Li up to the clouds to discourse with him upon the sacred subjects. One day, as he was going to the sky in answer to his master's command, Li instructed one of his disciples to guard his body, and if his spirit did not return within seven days to commit it to fire. Unfortunately, the disciple's mother was very ill, and on the sixth day her son had to go and see her, leaving Tekkai's body alone. When the spirit of the sage returned he could not re-enter his own body, and had perforce to be content with that of a lame ugly beggar who had just died by the roadside. Tekkai then became a lame, ugly old man, with an iron staff. The other story, as given in the *Ressen zen den* (I., 16) and quoted by Anderson, agrees in the main with the above, but, when the spirit of the

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sage returned, not only his material frame had been devitalised by the absence of his disciple, but it had disappeared altogether, and the only available earthly shape near at hand was the body of a starved toad, into which the spirit had to enter, transforming the toad's body into an ugly lame human being.

966. TEKIRIU 笛龍 was a dragon painter of olden times, whose true name has been lost. His ability was such that the Chinese count him amongst the Taoist worthies who obtained immortality.

967. TEMMANGU. See SUGAWARA MICHIZANE.

968. TEMPAIZAN 天拜山. Mountain in Chikuzen, celebrated as the last abode of Michizane (Temmangu), where the jumping plum tree took root; from its summit Michizane worshipped the Emperor who had forsaken him, and, according to legend, ascended to Heaven after having directed the thunder against his earthly enemies.

969. TENAGA 手長, or CHŌHI. Long-armed mythical creatures, dwellers of the sea shore in north China; favourite subject for artists, and usually shown fishing in company with ASHINAGA, the long-legged (q.v.).

970. TENGU 天狗. The Tengu are mythical dwellers of the forests; gnomes classified amongst the Maya Rakiyas, and divided into two classes; the ordinary human-shaped KONOHA Tengu, with wings and a nose of inordinate length, and the bird-like Tengu, with a strong beak, called Karasu Tengu (Crow Tengu).

The Tengu have a ruler, the DAI TENGU, who wears long moustaches and a grey beard descending to his belt, and as a mark of his rank carries a fan of seven feathers. He is often called KURAMA YAMA NO SŌJOBO, and he comes to the SAIJOJI, or Dorio temple. The priests call him Tengu Sama, and say that the first one that came was named Tarōbo; his brother, Jirōbo, came from Atago Yama. The chief Tengu wilfully broke the precepts of Buddha, and in consequence he does not belong to either Heaven nor Hell, besides which he is sick three times a day as a penance. He is sometimes depicted bringing food to the head priest of Saijoji.

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The KONOHA Tengu of the ordinary type shows himself amongst men in the guise of a Yamabushi, but in the mountains he wears leaves only by way of clothing.

The Tengu troubled the last years of the life of Sagami Niudo TAKATOKI, the last of the Hōjō *Shikken*, in his palace of Kamakura, and the episode is depicted in Hokusai's *Mangwa*. They were better disposed towards Ushiwaka (Yoshitsune), to whom the Dai Tengu Sōjobo, himself, taught fencing on the summit of the Kurama yama. This is also a commonly found subject of prints, and often Ushiwaka is shown fencing or watching Benkei wrestling with the Tengu, Sōjobo riding a boar and wielding an axe, or judging the contest. This transformation of the half-bird beings of Funtan (described by the Chinese) has undergone, at the hands of artists, humorous and sometimes erotic treatment, the long nose forming the subject of numberless fancies. Sometimes the Tengu are shown playing at lifting cash with their noses, and the one who lifts most is called O Hana.

The long-nosed Tengu is commonly associated with Uzumé by confusion with Saruta Hiko, and it is said that the first Tengu with a long human nose was painted by Kano Moronobu after a dream. Tengu are sometimes shown rolling their gigantic eggs or issuing from the egg; this is called *Tengu no Tamago*, the birth of the Tengu, and is frequently found as *netsuké*. It is said that the Dutch unwittingly increased the belief in the existence of the Tengu amongst the gullible people of Nagasaki by the introduction of an ostrich's egg, about the end of the eighteenth century. Jules Verne, in his *Tour du Monde en 80 jours*, introduces the "Dieu" Tengu, whose part Passe-Partout was acting amongst strolling players. The Tengu appears already as *Deus ex Machina* in a work of Kosuisai, in which it is stated that in the first year of 文暦 (Bunreki, 1234) some writing was found upon a door of the palace, where it has been left by a Tengu.

The famous fencer, Miyamoto Musashi, is credited with having slain a Tengu.

971. TENJIN. TENJIN SAMA, the same as TEMMANGU, KANSHOJO. See under SUGAWARA MICHIZANE.



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972. TENNIN 天人. Beautiful winged maidens, inhabitants of the Buddhist paradise, and represented soaring into the air, usually clasping a lotus flower or playing some musical instrument. They wear feather robes of five colours according to Chinese tradition. See *Hagoromo*.

973. TERUKO 輝子. TERUKO HIME, Ray of the Moon, Princess Moonbeam. See the MOONCHILD and the BAMBOO CUTTER.

974. TERUTE HIME 照手姫. Wife of OGURI HANGWAN (q.v.). When Hangwan was a cripple she nursed him, and after being captured by brigands, enemies of Hangwan, who sold her to a Joroya, she remained chaste until she was rescued by her husband. The wonderful adventures of the two have been partly translated in Braun's *Japanischer Märchen und Sagen*.

975. TIGER 虎. HO, or TORA, is a frequent subject in art, especially in association with the dragon (q.v.). The tiger amongst the bamboos is emblematic of the hospitality of the weak tree to the strong animal. The tiger is one of the signs of the Zodiac 寅; it is the embodiment of the male principle. When five hundred years old it becomes white, and upon its brow is marked the character 王, meaning king. There is a story of a female tiger who had two good-tempered and a bad-tempered cubs, and how she crossed a river, to and fro, seven times with the cubs in her mouth, one at a time to prevent them from fighting together.

It is associated with the legends of Hadesu, Yoko, with the Four Sleepers (see JITTOKU), with the Arhat Bhadra, and with many Sennins. Kato Kiyomasa spears a tiger in the Korean campaign; a Chinese warrior, Benso 卞莊, also kills a tiger in the same way; and in the *Suikoden* BUSHO kills one with a single blow of his right fist.

976. THREE BEAUTIES OF NATURE. Flowers in the rain, Snow upon the fields, Moon in the mountains.

977. THREE HEROES OF HAN. KWANYU, CHŌHI, GENTOKU (third century). The Three Heroes of the first Han dynasty are Kanshin, Chang Liang, and Chen Sing (under Liu Pang, B.C. 195).

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978. THREE LAUGHERS. See LAUGHERS.

979. THREE SACRED RELICS. HOKEN, the sword drawn by Susano-o from the tail of the eight-headed dragon; SHINSHI, the crystal necklace replaced by a ball of crystal; NAISHI DOKORO, the mirror which enticed Amaterasu out of the cave.

980. THREE SAGES. Also called Three SAKE TASTERS, Shaka, Roshi, and Confucius. The Chinese recognise a different set of three, namely, Yao, Shuh, and Yu, or three holy ones, Yü, Chow kung, and Confucius, but even these two lists are subject to variation.

981. TOAD SPIRIT, and TOAD MAGIC. See the stories of JIRAIYA, and TENJIKU TOKUBEE.

982. TŌBA 東坡, or SŌSHA 蘇軾. The Chinese official and calligraphist SU-SHE (1036-1101) son of SU SUN and brother of SU CHEH, both of whom also obtained fame in the annals of China. Su She was degraded from his post owing to intrigues against him, but reinstated in 1086, to be again degraded in 1094 and sent to the island of Hainan. He is generally shown riding on a mule, and wearing an enormous hat. When added, the landscape is rough and the road lined with snow-covered bamboos.

983. TOBA SŌJŌ 鳥羽僧正. Priest and artist, pupil of Sōjō Kakuyen, he was Abbot (Sōjō) of the Pendai temple of Miidera, and in his early days lived in Toba (Fushimi), hence his name. His peculiar habit to draw everything from a comic point of view made him popular as a painter, and his work—as also that of his followers—consists mostly of caricatures called after him *Tobaye*. He was also famous as a painter of horses; a screen upon which he painted twelve stallions belonged for a long time to the Tokugawa Government, who presented it to the Emperor, in the Keiho period, and it is still in existence. Toba Sōjō died in 1140 at the age of 88 (*Jimmei Ji Sho*).

984. TOBA TENNO 鳥羽天皇. Emperor who rose to the throne when four years old, and abdicated at twenty-one, in 1123, Shirakawa

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governing in his place. After the death of Shirakawa he took again the direction of affairs, and died in 1156. See TAMAMO NO MAYE.

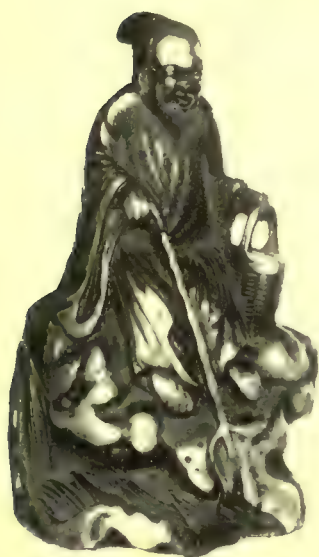
985. TOBOSAKU 東方朔. The Chinese TUNG FANG So, who derived his name from the fact that his mother left her home for a place further East before the birth of the child. He was the witty adviser of Wu Ti of the Han dynasty, whose love of the mysterious he fostered, with the remarkable result that he himself passed for one of the immortals. Although he is known to have lived during the second century B.C., legend endows him with no less than six distinct and successive re-incarnations, from the time of Yao, when he was supposed to be the embodiment in human form of the planet Venus, up to the time of Wu Ti.

He is represented as a smiling old man, carrying one, two, or three peaches, and accompanied by a deer, or dancing tightly hugging a big peach; or in company with Seiobo, or with the other patriarchs of legend (see LONGEVITY). Some think that Jurojin is identical with Tobosaku.

The best known legend tells us that one day Wu Ti saw a green sparrow, and asked Tobosaku whether that was an omen. He replied that it presaged the coming of Seiobo, who effectively came to present the Emperor with seven peaches from the peach tree of the Kwen lun, each fruit conferring upon the man who ate it, three thousand years of life. Only one such peach ripening in three thousand years, the Emperor had to give up his idea of growing an orchard of these trees. As the fairy was herself eating one of the fruit, she noticed Tobosaku peeping at her through a window, and said to the Emperor: "This man stole and eat three of my peaches, and he is now three thousand years old."

Two other stories are told of him: Once he left his house and came back after a year. When he returned, his brother reviled him and he replied: "How can you say that I have been away a year when you know fully well that I left but yesterday to go to the sea of Shidei? The purple water there stained my clothes and I then went to the sea of Gukan to clean them, returning in the night." This story is sometimes, though rarely, met with in illustrations, and then the sage is depicted,





TIGER (ZODIAC) (H.L.B.)  
 TAIKOBŌ (H.L.B.)  
 THREE HEROES (H.S.T.)

RUSHO (L.)  
 TOBOSAKU (L.)  
 IEMMANGU (A.)

TENGU (H.L.B.)  
 TOHAKKUKWA (H.L.B.)  
 THREE HEROES (H.L.B.)



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as in the *Ressen Den* (III.), sitting on the waves washing his garments. Once he was asked by Wu Ti whether it was true that a certain sage, then a hundred years old, had an upper lip an inch long, and Tobosaku burst out laughing. The Emperor reproved him, and he replied that he did not intend to show disrespect, but was amused at the thought of the strange appearance Hōsō, who was seven hundred years old, would present if his mouth was seven inches away from his nose. It must be noted that other Immortals have also the Peach as their attribute, Kyosenhei and Kaisho, for instance.

986. TOCHIU 稻 紐, or DAIGIN. MONJU BOSATSU, *Manjusri*, one of the sons of Benten, shown with sheaves of rice.

987. TOENKO 東園公. One of the four RECLUSE GREYHEADS of Chinese history, see KAKWOKO.

988. TOHAKKUKWA 董伯華. Sennin, who was so poor that he had to sell pictures for his living; but in his hands the personages took life, and thunder and lightning issued from them (*Ehon Tsuhoshi*, V., 23).

989. TOKAIDO 東海道. The road from the bridge Nihon Bashi, in Tokyo, to Kyoto (323½ miles), along the Eastern shore of Japan. In olden times this road had fifty-three stages with relays of coolies, called *Jegusan Tsugi*, and these stages are commonly depicted in prints or lacquer. These posting places, each forming a classical landscape, were also taken as models by the landscape gardeners in miniature, who could not let pass such opportunities of displaying to their heart's content the shapely forms of the peerless mountain; and, in connection with this, Nangō enjoys the peculiar distinction of having been built in a kink of the road, which enables the traveller from Tokyo to see once, on his way to Kioto, Fujiyama on his left. This view is called Hidari Fuji (the left-handed Fuji).

990. TOKIMASA 時政 (Hōjō) (1138-1215). Father-in-law and real successor of YORITOMO. He established the power of the Hōjō by destroying Yoriiye Shōgun after his compulsory abdication in 1204. His attempt at a second murder on the person of Sanetomo, brother of Yoshiiye, and his



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successor, having failed, he shaved his head and went to Izu. Before engaging in plotting, Tokimasa had sought the protection of Benten, and the following story is related of him. In the reign of Kaikwa Tenno (151 B.C.) the island of Enoshima was devastated by a huge dragon, which Benten sent to sleep by the sound of her *Koto*, and killed in answer to the prayers of the people. A temple was afterwards erected on the spot, and to that temple Tokimasa went to pray during three weeks for the prosperity of his house. The Goddess appeared to him, and agreed to grant his prayer on the understanding that if he was unjust during his life his family would perish in the seventh generation. As she retired Tokimasa saw that her body was partly that of a dragon, and noticing three scales on the sands, which had dropped from the dragon's skin, he picked them up and arranged them as his crest. The prophecy was fulfilled, and the Hōjō family extinguished in 1333, at the death of the ninth Kamakura Shikken: Takatoki.

A second Hōjō family started in 1434 with Ise Nagauji, but was destroyed in 1590 by Hideyoshi.

991. TOKIMUNE 時宗 (Hōjō) (1251-1284) is celebrated because of his resistance to the attacks of Kublai Khan, attacks which he had provoked by refusing to entertain the "friendly" offers of the Khan by declining to recognise the suzerainty of China, and showing his spirit of independence in beheading the Ambassadors sent him in 1276 and 1279. In 1281 the fleet of the Khan was destroyed by a typhoon, the Gods being manifestly on the side of Tokimune, and the few survivors massacred by Shoni Kagesuye at Hakata. See RAIJIN.

Tokimune objected to the doctrines of Nichiren (q.v.), and after exiling him to Izu would have also made light of his head but for a divine intervention.

992. TOKIWA GOZEN 常磐御前. The fairest woman in Japan in the reign of Kujo no In; *Mekake* of Minamoto no YOSHITOMO, to whom she gave three sons: Imawaka, Otawaka, and Ushiwaka (Yoshitsune). After the death of Yoshitomo in 1160, she flew, in the midst of winter, to Uta, then to Taitojiu, dragging with her the three boys; but she heard that

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KIYOMORI had seized and tortured her mother, and, going back to the Court of her enemy, she threw herself upon his clemency to save her mother. Kiyomori granted her request on the condition that she became his concubine, and the three boys were sent to a temple. Tokiwa and her children are a subject often depicted; the mother is bare-footed and walks in the snow, with one boy at her breast and the other two clinging to her torn garments. She wears the large hat of a peasant, and her lacerated feet leave in the snow a track of blood spots.

One of the boys, Imawaka, aged seven, usually carries the sword of Yoshitomo. Upon this flight from Utsumi and the crimson footprints left in the snow, a poem has been written, which also alludes in its name "The feud of the Red and the White," to the distinctive standards of the two parties. The Taira had a red banner and the Minamoto a white one, and the poem reads: "When I see the clusters of plum blossoms, red and white, my mind recalls the flight of Tokiwa before the Taira soldiers."

993. TOKIYORI 時頼 (Hōjō) (1227-1263). Founder of the temple of the Daibutsu at Kamakura, was the fifth Hōjō Shikken. His travels all over the country, in company of his minister Awoto FUJITSUNA, are celebrated in legend for the episode of the dwarf trees. See HACHI NO KI.

After entering the monkhood, he lived at the temple Saimyoji, and he is usually called Saimyoji Tokiyori.

994. TŌKOKEI 陶弘景 was a Chinese sage, seventy-seven inches high, handsome and slender, and who enjoyed the distinction of having long ears with seventy hairs growing in each, and also a right knee covered with moles. He was fond of music, and his page continuously played the *Sho*. He had his garden planted with pines to be better able to listen to the sound of the wind amongst the branches.

995. TOKUBEE 天竺德兵衛 (TENJIKU). The great robber who lived amongst frogs. He lived from 1619 to 1685, and travelled in Siam about 1633. After his several journeys in "Tenjiku" (India, by confusion), related in the *Tenjiku Tokubee Monogatari*, he mended his ways and became a priest.

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The *Jimmei Ji Sho* says: Tokubee was born in Harima, in the fifth year of Genwa; he was a sharp boy, and acquired an extensive knowledge by the time he was ten years old. At the age of fifteen, *Sumikuro Yoichi*, of Nagasaki, took him to India, where he remained three years, and came back to return again five years later, when he spent two years travelling all over India. He came back to Nagasaki, wrote a book, in the form of a diary, entitled *Tenjiku kiki gaki*, of which no printed copy is known. He became *Nyudo* under the name Soshin (q.v.), and died in Osaka, some say eighty-eight, some ninety-eight, years old.

In the *Nō Tenjiku* Tokubee, he is shown surrounded with frogs, and it is said that he could disguise himself as a frog, to escape his enemies, by means of the magic called *Gama Yojitsu*.

996. TOKUGAWA 徳川. The Tokugawa family, all-powerful line of Shōguns, who relinquished the power in 1868 after dominating Japan from the time of Ieyasu, respectfully called *Gongensama* and disrespectfully nicknamed the old Badger (*Furu Tanuki*). Their crest is familiar, and the history of its design may be related. Once the Dainagon HIROTADA, father of IEYASU, returning from his victorious expedition in Mikawa, was entertained by his vassal, HONDA, in the castle of HINA. Some cakes were presented to him on a wooden tray, in which they had been laid upon three *awoi* leaves (Wild ginger, or *Asarum*). He then said: "These leaves have been presented to me as I returned victorious, and I will adopt them as my crest."

IEYASU 家康 was born in 1542, and served under Nobunaga and Hideyoshi, who gave him estates and favours, but at the death of the latter he revolted openly against the Taiko's son, Hideyori. In 1600 he defeated the followers of Hideyori at the battle of Seki-ga-hara, although his forces were greatly inferior in numbers to those of the enemy, led by Ishida Mitsunari. In 1605 he abdicated in favour of his son, HIDEYADA, but he had to enter again in the field, in 1614, to crush Hideyori. He died in 1616 at Shizuoka, and was buried near there at Kuno-zan, but his remains were later taken to the Temple of Nikko.

An interesting story of the humanity of Ieyasu says that he noticed



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once that the arrow-heads of his opponents were loose, and remained in the wounds, and from that day he ordered that all the arrow-heads of his soldiers should be stoutly lacquered to the shaft.

He is usually pictured as a fat personage, with the insignia of his all-powerful authority, and often surrounded by his seventeen chief retainers or his four generals (*Shi Tenno*), Sakai, Sakakibara, Ii, Honda. Okubo Hikozaemon, of whom many deeds of valour are related, is also shown amongst his chief retainers.

He left nine sons, and his work was perfected by his grandson, IEMITSU, son of Hidetada, his second son and successor.

The difference between the policy adopted by Ieyasu and the methods of his predecessors is illustrated in a popular rhyme, probably of much later date, called *San Ketsu no Kishō*, the literal translation of which is:—

Nobunaga Kō (Prince) says: Hototoguisu, if you do not sing now, we shall kill you.

Hideyoshi Kō says: Hototoguisu, if you do not sing at once, try again soon.

Ieyasu Kō says: Hototoguisu, if you cannot sing now, we shall wait till you do.

The advent of Ieyasu's rule ends the period from which historical subjects were freely drawn upon by artists. Although the importance of the subject in works of art began only then to be recognised, the fear of the men in power compelled the artist to abstain from representing contemporary events, or at least to disguise them in the garb of bygone ages.

997. TOMENARI (NARITA). In 1176 the Yamabushis of the Hieizan complained to Kiyomori that they had been offended by some Samurai. As a revenge, some other Samurai pelted with arrows the monks' temple, transpiercing the shrine of Hiyoshi. Kiyomori decided that the culprits should be crucified, but on the appeal of his son, Shigemori, he consented to remit the penalty and exile the condemned. Narita Tomenari, half-brother of Shigemori, was one of the exiles, and before the day fixed for his departure his friends invited him to a dinner. At the end of the

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dinner all of them were drunk, and one offered him his hair as a keepsake; another, his nose; a third, having nothing to offer which he considered precious enough, committed *seppuku* on the very spot. This was the signal for a general *harakiri*, Narita leading, until the landlord, afraid of the consequences, set fire to his house and flew. The Gods of the Hieizan were well avenged.

998. TOMI KUWAI 富會. A curious divination festival held at the temple of Kwannon, in Mino. During the first seven days of the New Year people congregate to the temple to pray for peace and plenty. On the seventh day each person present buys from the priest a wooden ticket, upon which the purchaser writes his name. All the tickets are then placed into a sort of wooden churn, with an opening at the top; the priest, with upturned sleeves, stands above the churn, and with a slender spear stabs at the tickets through the hole. As the tickets are brought up singly, he hails their owners by name as first, second, third, etc., TOMI (lucky man). It is also called Mino no Tomi. See Summers' *Trans. As. Soc. Jap.*, Vol. VII., and KUNIYOSHI *Jinji Ando*.

999. TOMOE GOZEN 巴御前 was the daughter of Gon no Kami Nakahara Kaneto, and she had the reputation of being a very beautiful as well as undaunted woman. She became the concubine of KISO YOSHINAKA, whom she followed in the wars of Gempei right up to his defeat and death at Ujigawa. She killed Uchida Saburo Ieyoshi at Awazu no Hara (1184), and after the death of Yoshinaka she escaped from Hatakeyama Shigetada, leaving her sleeve in his hands. During that famous fight she beheaded Morishigé of Musashi, and Wada Yoshinori attacked her with a pine trunk by way of war club. The Tomoe twisted the trunk in his hands and broke it to splinters, but she was caught by WADA YOSHINORI, whose concubine she became. He died, however, before the birth of his son, the celebrated Asahina Saburo Yoshihide, of marvellous strength. Then the Tomoe Gozen retired as a nun to the monastery of TOMOMATSU, in Echizen.

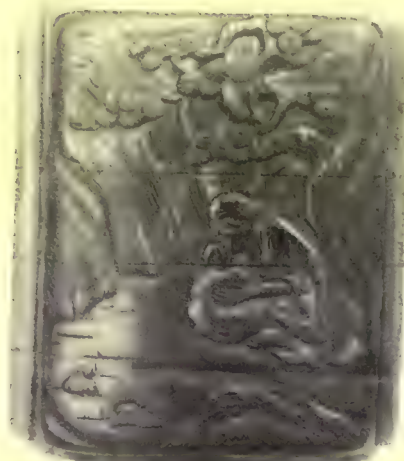
1000. TOMOMORI. See TAIRA NO TOMOMORI.



TOMI KUWAI (H.L.R.)  
TOKIMASA (A.B.)  
BENWA NO TAMA (H.L.R.)



WAGO JIN (H.S.T.)  
TOKIWA (T.)  
WATANABE NO TSUNA (T.L.)



TOBOSAKU (A.)  
ROKUSONNO (H.L.R.)  
BENWA NO TAMA (H.L.R.)





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1001. TŌ NO RIŌKŌ 都良香. Poet, master of Sugawara Michizane, usually depicted composing a Chinese verse under a willow tree.

The story goes that he once passed near a willow, and said:—

Ki harete kaze wa kushikezuru shige riu no Kami.

"The air being cleared, the wind combs the hair of the young willow"; and an oni in the willow replied, giving him the second verse:—

Kori Kiyete nami wa aro kiu tai no hige.

"The ice being melted, the waves wash the old mossy beard."

The scene is laid in Chikubu shima (island), thus explaining the reference to the waves. The poet is also called YOSHIKA. In the *Bambutsu Inagata Gwafu* (V.) (Sensai Yeitaku) the oni is shown in the clouds.

1002. TORA. See TIGER.

1003. TORA 虎 was a courtesan of Oiso and the mistress of Soga no Juro (see SOGA brothers). She became a nun after the death of Juro Sukenari. Her story, somewhat mixed with that of Shizuka, forms the basis of the play, *Oiso Tora Ossana Monogatari*.

1004. TORIKABUTO 鳥兜, meaning bird helmet, name of a head-gear in the shape of a cock's head, worn by the performer in a Nō dance.

1005. TORTOISE. See KAME and MINOGAME.

1006. TOSABO SHOSHUN 土佐坊昌俊 was a retainer of Yoritomo, who sent him from Kamakura to locate and if possible kill Yoshitsune. Tosabo met the latter's party at Horikawa, in Kyoto, and was secured by Benkei. Tosabo was brought to Yoshitsune, made to confess his treachery, and sent back to Yoritomo, but came back at night and this time was beheaded.

1007. TOSHIKAGE. Hero of a romance described in Aston's *Jap. Lit.* Toshikage was one of a Fujiwara family who was sent to China on an embassy when sixteen years old. The boats were wrecked, and he was the only survivor. A prayer to Kwannon brought him a black horse, which took him west to a grove of trees where three men were seated on tiger's

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skins playing the *Koto*, then vanished. He remained with the old men for a year, but hearing the noise of trees being felled in the distance, he went further west, walking a whole year. At the end of this journey he discovered a host of Asuras felling a huge *Kiri* tree, and a dragon came suddenly from Heaven who ordered the genii to give him part of the tree to be converted into *koto*, which he took back to Japan.

1008. TOSHINARI 藤原俊成 (FUJIWARA) (commonly called Shunzei) was a noble and celebrated poet of the time of Go Toba Tenno, son of Toshitada. He contented himself with a priest's robe and a wooden *hibachi*, although he had an important position at Court. He compiled the *Sensai Wakashyu* collection of poems, and died at the age of ninety-one, in the first year of Genkyu (1204).

1009. TOSHITOKU-JIN 歳徳神. The images commonly called Toshitoku owe their designation to some mistake, probably due to confusion with Jurojin or Fukurokujin. They represent a Chinese with flowing beard, high forehead, ample robe, and a dignified bearing, and some writers have called this deity the God of Literature by confusion with MAO CHANG. Toshitoku, however, is apparently prayed to only about the New Year, to obtain luck in the ensuing months. Under the name Toshitokujin are designed the divinities which preside over the year of the Hare, and the meaning attributed to the word is then: Year Virtue-God, *Toshi* being also written with the "year" character 年.

1010. TOWOKO 東王公. Chinese shown playing with a fairy, laughing and emitting light from his mouth. The circumstance being that once he played at the game of *Toko* or *Tsubo-uchi*, which consists in throwing a ball into a pot (although it may be shooting arrows into a bottle full of peas), and as the fairy missed her aim he burst out laughing, as described.

1011. TOYEI 董永. The Chinese paragon of virtue, TUNG YUNG, was so poor that he could not pay for the burial of his father, and sold







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himself to a weaver to raise the money. The proviso being that he would be free after weaving three hundred pieces of silk. One day he met a woman whom he married and who weaved in a month the three hundred pieces and left him. She was Chih Nuh, the Heavenly Weaver.

1012. TÔYENMEI 陶淵明. The Chinese sage, poet and drunkard, T'AO YÜEN MING, grandson of TAO K'AN, who died in 427 at the age of sixty-two. He was magistrate of P'eng Tseh and fond of cultivating the Chinese aster, which since his time is named poetically the beauty of P'eng Tseh. His taste for horticulture was greater than his reverence for his superiors, as eighty days after his appointment to P'eng Tseh, he refused to *Ko tow* to a visiting mandarin, sending back his seals of office with the pert remark that it was not worth while to "crook the loins" (Mayers) for the sake of five measures of rice. He lived thereafter in retirement and amongst his flowers, in a house in front of which he had planted five willows from which he took his name, "The sage of the five willows." (*Shaho Bukuro.*)

He is usually depicted as an old man seated amongst chrysanthemum or large asters, or drinking under a willow tree.

1013. TOYO KUSHI. One of the ZUIJIN (q.v.).

1014. TOYOTAMA HIME 豊玉姫. The Dragon wife of HOHODEMI no MIKOTO (q.v.). She is represented as a dragon, although the sacred text describes her as taking the shape of a crocodile. See the *Kojiki*.

TOYOTAMA HIME returned with Hohodemi after he had married her in the palace of her father RIUJIN. But when Hohodemi disregarded her orders not to come near the feather thatched hut in which she was to give birth to their son, she returned to the sea in her original shape. She is thus shown, with a fish tail, over the waves, whilst Hohodemi watches her from the shore. This return of the Princess to her original state has some parallels elsewhere: it is said that in Iceland seals doff their fur when coming out of the sea, and that once a fisherman siezed one as it was transforming itself into a beautiful woman, and married her. He hid the pelt for



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safety, but after several children had been born to them she found her secreted fur and returned to her maritime existence. See HAGOROMO.

1015. TOYS. Japanese toys would require a monograph to themselves; some are now very common on the European market, and often represent "ghosts" (*O Bake*), with articulated limbs, protruding tongue, and movable eyes. Amongst those which one finds most often depicted with children at play are: the dummy owl and stuffed cloth monkey, both of which are now used in the West as pin cushions; kites with images of warriors, heroes, or monsters; then balls, drums (*Tsuzumi*) with the *mitsutomoye* on the back; dolls, *O Toku san* when female, *Tokutaro san* when male; windwheels, *Kaze Guruma*; paper masks with lolling tongue of Kitsune, of Tanuki, of Shishi, of Uzume, of Hiottoko; strong wrestlers; the getting up little priest, *Okiagari Koboshi*, corresponding to the Chinese Puh tan Ung (Pū sah). On the third of March the towns are bedecked with dolls, the shops overflow with *O Hina Sama* for the festival of the Dolls, the *Hina Matsuri* or *Jomi no Sekku* (girl's festival), when in every noble house miniature models of the heroes and great ladies of olden times, with their retainers, their arms and worldly possessions, from *Norimon* to fan, from sword to sake cups, are displayed on raised steps according to precedence. These dolls are made of wood, with ivory hands and faces, whilst the common ones are of wood only, and do not receive the costly brocade garments lavishly bestowed upon the others.

There are, of course, other toys: monkey-acrobats, like *Karuwazashi*, and the twelve planks of intelligence, folding end to end (*Chie no ita*), copied in Europe. The *Buri Buri* is described under KURUMA. A horse's head at the end of a stick is used as a mount by children; stilts are also in favour, and called Bamboo-horses: *Take Uma*.

As an instance of the skill of the doll-carver, there is a story in Hearn's *Japan* of the *Kirabuko*, the "Jolly Old Boy" doll, made in 1540 for Gomino-o, and which slept on the Emperor's own pillow. A copy of it healed the sick folks by producing laughter.

1016. TOYU 鄧郁; Chinese sage. Once two blue cranes came flying

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and crying around him. He understood this event to be an invitation from Heaven, and mounting upon the birds let himself be wafted to the abode of the immortals. He is usually depicted with the two birds.

1017. TREASURES. See TAKARAMONO.

1018. TSAO TSAO. See Soso.

1019. TSUCHIGUMO 土蜘蛛. The invulnerable earth spider which infested the province of Yamato, in the time of Jimmu Tenno. It was proof against steel, and the only way in which it could be killed was devised by Mono-no-Funo-Michi-on-no-Mikoto, who closed the mouth of the cave in which the monster lived, with an iron net, and by means of a huge fire smoked the spider in its den. See Milne's article in *Asiatic Soc. Japan*.

1020. TSUGEN. See the Sennin CHOKWARO.

1021. TSUNEMOTO 經基 (MINAMOTO NO), usually called ROKUSONNO (Sixth Prince). He was grandson of Seiwa Tenno, and disclosed to the Emperor the rebellion of Masakado. He died in 961, at the age of forty-five. In the autumn of the second year of Shohei (932) a huge stag with red eyes, a large mouth set with sharp, dagger-like teeth like a demon, sprang on to the roof of the Joneiden palace and threatened to leap upon the Emperor Shujaku. It was shot by Tsunemoto with a single *Kaburaya* (turnip-headed arrow). (*Shaho Bukuro*, I.)

1022. TSUNEYO SANO 佐野常世. The retired nobleman, hero of the story of the Pot trees. See HACHI NO KI.

1023. TSUNEYORI was a strong wrestler. Once while travelling along the banks of a wide river, he stopped to rest under a tree, when he noticed that the surface of the water was disturbed by some large animal, and saw the tail of a huge snake come out of the river. So rapid were its movements that it wound itself around the legs of Tsuneyori before he could jump back, and tried hard to pull him into the river. But the wrestler dug his feet into the sand nearly a foot deep, breaking

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his *getas* in the act. The body of the snake broke in twain, and the wrestler hobbled home to dress his wounds. His servants fetched the tail of the dead monster and found it a foot in diameter. On the other side of the river was found the head and part of the body wound twice round a tree.

Tsuneyori was endowed with a positive mind, and set to work to experimentally find out the strength of the snake, by having a thick rope wound around his legs, and causing men to pull until he thought the strain equal to that he had withstood. It was found equal to that of sixty strong men.

1024. UBAGA SAKE 娼ヶ酒 means the wine of an aunt, it is a pose of a Kiogen dance, and is sometimes pictured as a group, in which a drunken man falls on his face, and an old woman looks at him with scorn. In the Kiōgen of that name, a young man calls upon his aunt, and reproves her for not having given him the first taste of her newly-brewed *sake*, as she was wont to do. The old woman explains that she offered it to an old priest, and that in future she has decided not to give any more to her undeserving nephew. The young man goes away, and puts on the dress and mask of a devil; he comes back and frightens the woman, who gives him as much *sake* to drink as he chosēs, and hides her face, under threats of death. But the potent brew soon takes effect upon the frightful *oni*, who starts to talk; the woman, recognising her nephew, belabours him with her fists, and the youth runs away.

1025. UBUME 姑獲. See GHOSTS (BAKEMONO).

1026. UJIGAWA 宇治川. River issuing from Lake Biwa, and upper course of the Yodo gawa. It passes near Kyoto, and takes its name from the Uji district. This river is celebrated in history, owing to the numerous battles fought on its banks. Amongst other episodes, the most famous are, perhaps, the destruction of the Ujihashi bridge, in 1180, by order of Yoshitsuné, the fight of Ichirai Hoshi, the defeat of Yorimasa, the defeat of Kiso Yoshinaka and the capture of the Tomoe Gozen.



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The famous rush across the water of Sasaki Takatsuna is the most commonly depicted by artists. See also HOTARU.

1027. UMBRELLA. Two people depicted under an umbrella, or simply their names written under such an implement is a form of design called *Rakugaki* (Scribbling on walls) and it has the hidden meaning that the two persons thus designated are living as man and wife without their elders knowledge. The *Ronin* Sadakuro is usually shown under an umbrella. This useful utensil is a constant companion of the temple watchman, a common figure in art.

1028. UME 梅 TAKE 竹 MATSU 松. Plum, bamboo, pine, more often called SHOCHIKUBAI in the reverse order. Emblems of longevity.

1029. UMEWAKA 梅 若. See YANAGI.

1030. UMI BOZU. The *Wakan Sansai Zue* (46, p. 519) figures, a tortoise with a human head, under the name 和尚魚.

It is said that the Umi Bozu lives in the Western Sea, and attains a length of five to six feet. A fisherman once captured such a creature, and was going to kill it, but the animal said: "If you kill me I shall pay you back after my death, and you will always live in fear." The fisherman put it back in the sea, and the creature swam away towards the West, until finally it went to Heaven. See BAKEMONO.

1031. UMIN 羽民. Flying men. See FOREIGNERS.

1032. UNCHUSHI 雲 仲子 was a clever astrologer of the time of the Yin (Shang dynasty), living under the reign of the tyrant Chow Sin. One day he saw in a large magic mirror (*Shomakio*) a fox with nine tails, and he concluded that there must have been such an evil creature in the royal palace. He went away to the mountains and made a wooden sword, which he begged the Emperor to keep always near his person, so as to frighten away all evil. But T'A KI (q.v.), the concubine of the Emperor, discovered this sword, and said that the sight of it made her feel as if she was dying. Her dissolute consort then broke the sword to pieces, and on that day

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Unchushi prophesied the impending fall of the Shang dynasty (*Shaho Bukuro*, IV., 18). See Fox; T'A KI.

1033. UNKEI 運慶. UNKEI HOIN of BICHU, was a celebrated Buddhist artist, who lived from the end of the eleventh to the middle of the twelfth century, and is considered the father of Japanese sculpture.

His son TANKEI, Hoin of Owari lived 1173-1274, and was himself followed by his son KOEN, in the footsteps of Unkei. A statue of Unkei is reproduced in Tajima's *Relics*, Vol. VII.

It is said that after his death, Unkei was sent back to the earth, by Yemma, to carve a true figure of the King of Hell. This figure is now called *Unkei Yomijigaeri no saku*, and it stands with a *Shozuka no Baba*, also from his chisel, in the temple Ennoji at Kamakura.

1034. UNTO SENSEI. The Chinese CH'ANG SANG KUNG 長桑君 (CHŌSOKUN), who taught the art of medicine to HENJAKU (PIEN TS'IAO). He is depicted as a Rishi clad in the skin of beasts. He is said to have lived in the seventh century B.C.

1035. URASHIMA TARO 浦島太郎. Hero of a popular fairy tale. One of the men who attained, according to legend, an extraordinarily long life, and as such is usually depicted in one of the following ways:

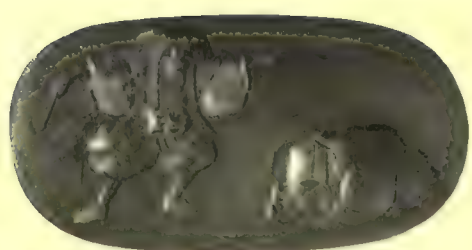
As an old man, sitting on the back of a tortoise (Minogame) with a box in his hands, and a face of youthful appearance though sometimes with a full beard.

As a man with a wrinkled face and an expression of painful surprise, holding in hand a box which he has just opened.

As a fisherman with a box, or upon a tortoise, near Riujin's palace.

As a member of a group of old men, with fishing rod and box.

URASHIMA was a crab-fisher of Midzu no Ye (EJIMA), in the YOSA district of the province of TANGO. In the second year of Tencho (477) he fished a tortoise, but instead of killing the animal he good-naturedly put it back into the water. On the following day he saw on the waves a wreck tossed about with a beautiful woman clinging to it, who requested his help, and who made him promise to take her back to her own home. Urashima



YOSHIHIRA [*see* RAIJIN] (A.)

YOKIHI (H.L.B.)

UBAGA SAKÉ (A.)

UZUME (H.S.T.)

URASHIMA TARO (M.E.)

MAN WITH WEN (H.L.B.)

WATANABE NO TSUNA (A.)

URASHIMA (H.S.T.)





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accepted, and after paddling nearly two days in the direction indicated by the stranger, found himself at the door of the RIU-GU, or palace of Riujin, the Dragon King of the Sea. The woman, who was OTOHIME, a princess of high rank in Riujin's realm, bestowed herself upon the fisherman as a reward, but after three years Urashima became home-sick and wished to return to Midzu no Ye. The Princess, his wife, tried to keep him back, and explained that she was no other than the sacred tortoise whose life he had spared; she obtained from him the promise that he would come back, and gave him a box, with strict injunctions not to open it if he really wished to see her again. Urashima returned in a boat, and landed at Ejima with his box, the TAMA TEBAKO (handy box of Jewels). He found the place changed, and asked about his old home from a very old man who was sitting at the gate of the burial ground. The old man told him that the Urashima family had come to an end, and that a tomb had been erected to the memory of the last of its members presumably lost at sea. Urashima then saw his own tomb, and was so astounded by the fact that he forgot Otohime's injunction, and opened the box to seek therein a possible explanation of the mystery. At once a light puff of smoke escaped from it, and he understood that he was in the second year of Ten-cho (825), and that the space of time which he had thought to be three years spent in the RIU-GU had really consisted of more than three hundred. He was now an old man, and as the last curl of smoke came out of the box his spirit left him, dead, on his own tomb, which is now shown at Kanagawa, near Yokohama, amongst other places.

In other versions, of later date, a different ending is reserved to the old man: he becomes transformed into a crane, and soars to the Horai-Zan to meet the Minogame.

This story appears in the *Manyo shiu*, and a translation of it can be found in Aston's grammar.

1036. USHIWAKA 牛若. Name of Minamoto YOSHITSUNE when a child.

1037. UWABAMI 大蛇. Huge snake, bigger than any tree, and

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capable of swallowing at one gulp a man on horseback. This remarkable imaginary reptile is sometimes shown in books and prints surprising wayfarers, some of whom fall a prey to its huge mouth.

1038. UYENO 上野, or UENO. Park celebrated for its display of flowering trees almost as much as for its temples, where are buried under the protection of the Buddha a long series of Tokugawa Shōguns. It is situated in the north-west part of Tokio.

1039. UYENO, REVENGE OF—.(IGA). Story of a seventeenth century vendetta. ARAKI MATAEMON, retainer of the lord of KORIYAMA, married the sister of Watanabe KAZUMA, retainer of MATSUDAIRA TADAO. In 1631, Kazuma's brother was killed by KAWAI MATAGORO, and Kazuma took the field in search of the murderer. He was assisted in his task by Araki, and revenge took place in 1635, after which the two men were taken back into service by their lords and promoted to one thousand *koku* of rice.

1040. UZUME 天鈿女命. Ama no Uzume no Mikoto, Goddess of Mirth, who helped to get Amaterasu out of the cave into which she had retired. She is an extremely common type in Japanese art, with puffed-out cheeks and an everlastingly smiling face, small mouth, narrow forehead with two ornamental black spots, the hair brought in two *bandeaux* over the temples.

As a mask *netsuké*, or as a *Nō* mask, the character of the face varies somewhat in treatment, but the laughing expression is never lacking. Full figures of the goddess represent her with various implements, reeds, gohei, jingling bells, bound around a stick or an arrow, in allusion to her famous dance in front of the cave from which the Dai Kagura is said to be derived.

Like the Gods of Good Fortune, Uzume comes in for a great deal of humorous treatment. She is also called *Okame* and occasionally *Otafuku*. As an allusion to her captivating Saruta Hiko no Mikoto, when the latter opposed the progress of Ninigi no Mikoto from Heaven to Earth, she is frequently depicted stroking the elongated nose of the God, or of a Tengu, at the same time veiling her face with her sleeve. She is often depicted with very scanty clothing, and with her legs bowing under her weight, or



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in a prettier mood as a comely girl casting dried peas at the devils in the Oni Yarai ceremony.

1041. VASU. Deva. See FUTEN. Also called KAZE NO KAMI.

1042. VASU 跋私. Indian hermit, depicted as an emaciated figure with a long, needle-like pointed beard, just as he escaped from Hell, carrying a staff and a roll of Buddhist prayers.

1043. VIA LACTEA. See KENGIU, TANABATA, BRIDGE OF BIRDS, AMA NO GAWA.

1044. WAGO JIN 和合神. The Merry Genii, figured as two Chinese boys with long straight hair, denoting their supernatural essence. They are shown trampling upon the emblems of luck; one carries a lotus, the other a sceptre and a salver filled with gems and corals.

1045. WAKAME KARI 若海布刈. The seaweed gathering at the foot of the temple of Hayato Momioji, in Nagato. According to a popular belief, the Dragon King parts the waters on the last night of the year at midnight, and the Shinto priests gather seaweed from the dried-up bed of the sea as an offering to the Gods.

1046. WAKA SANJIN. The Three Gods of Poetry (q.v.).

1047. WANG CHIH 王質. The original Rip van Winkle. See OSHITSU.

1048. WANG HI CHE 王羲之. Sennin depicted with geese. His Japanese name is OGISHI. He lived in the fourth century B.C., and was celebrated for his fine calligraphy.

1049. WANI 王仁. Chinaman from the Kingdom of Go, who was sent to Japan by ATOGI, son of the Emperor of Corea, after his embassy to OJIN TENNO in 286 A.D. He introduced the Go-on pronunciation, later superseded in 605 by the Kan-on, brought from Shensi. ATOGI is popularly credited with the invention of a mode of writing, and is also called ACHIKI.

WANI is also named WANG IN. See *Nihongi*.

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1050. WANI, meaning crocodile, is the name given in ancient records to a mythical sea monster, apparently identical with the dragon.

WANIGUCHI, crocodile mouth, is the fish head made of wood and used as a temple drum.

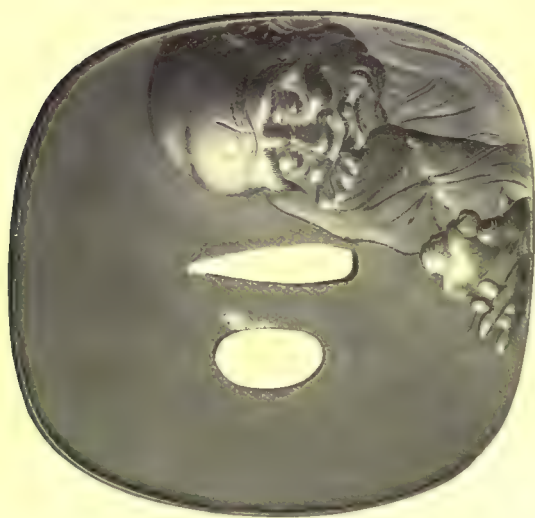
1051. WARAI BOTOKE 笑佛. The Laughing God. See FUDAISHI.

1052. WAR GODS 三戰神. The national God of War is HACHIMAN. Besides him, however, come the *San Sen Jin*, Marishiten, Daikokuten, and BISHAMON TEN. This trinity is usually represented as a man with three faces, riding on a boar.

Finally, the Chinese God of War, *Kwanyu*, is a conspicuous figure in art, though not revered in Japan in his official capacity.

1053. WASOBIOYE 和莊兵衛. Wasobioye is the hero of a Japanese romance, somewhat similar to the Western story of Gulliver. Professor B. H. Chamberlain gave in the *Trans. Asiatic Soc. of Japan* a translation of two of its most interesting chapters, from which the following has been abstracted.

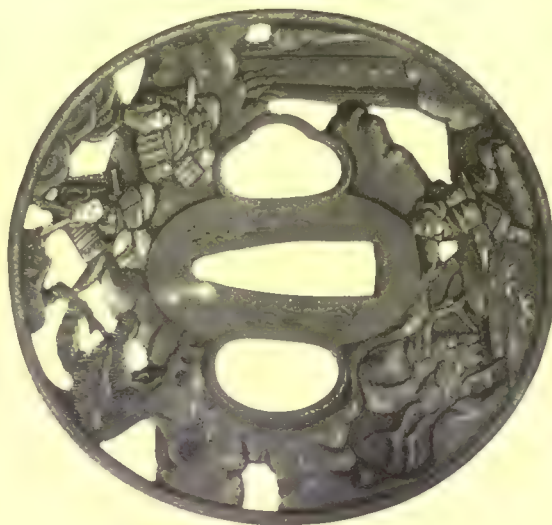
Shikaiya Wasobioye was a man of Nagasaki, who had some foreign learning, but disliked visitors; on the eighth day of the eighth month, to escape the admirers of the full moon, he set off in his boat and rowed to sea a fair distance away; the sky suddenly looked threatening, and he tried to come back home, but a gust of wind ripped his sail and his mast broke. The poor man was tossed for three months on the waves until he came to the Sea of Mud, where he nearly died of hunger for there were no fishes to be caught, but soon after, he reached a mountainous island, the atmosphere of which was loaded with fragrance. In it he found a spring, the waters of which revived him, and he met JOFUKU, who led him through the streets of the main city, the inhabitants of which are apparently spending the whole of their life in pleasure. The unique feature of this island was the absence of death or disease, life was everlasting, and to many this was an unsuperable burden, which they tried to shake off by the pursuit of the magic Art of Death, the consumption of poisonous food, such as globe fish sprinkled with soot,



WASOGIYE (Uta)  
YODO CASTLE (2)



WASOGIYE (1)  
WATANABE NO TSUNA (2)



TOKEIMORI (2)  
WATANABE NO TSUNA (1)





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whilst the flesh of mermaids and the life-giving panacea of the old world were spurned with horror. It was considered a high compliment to say that anyone looked sick and on the brink of his grave, and after some twenty odd years Wasobioye felt very tired of life, but all his attempts at suicide having failed, he set to work to increase his span of life still further, by eating mermaids and ginseng previous to starting upon a long journey to the Three Thousand Worlds mentioned in the Buddhist Scriptures. He then visited the Land of Endless Plenty, the Land of Shams, the Land of the Followers of the Antique, the Land of Paradoxes, and finally the Land of the Giants.

His visit to the Giants is perhaps the most common theme used by artists in their presentments of Wasobioye.

After five months spent riding on the back of a stork through the atmosphere, out of the rays of the sun, through perfect darkness, he reached a country where light shone again, and where the trees were hundreds of feet round, the weeds as big as large bamboos, and the men sixty to seventy feet high. He was picked up by a giant named Dr. Kochi, who took him to his house and fed him from a single grain of monster rice, with chopsticks the size of a small tree. Wasobioye wondered that such big people had such scanty knowledge of the Three Kingdoms, and for a few weeks he attempted to catechise his host in the doctrines of the old world whence he came, but the Giant laughed at him and told him that such a small man could not be expected to understand the ways of the big people, for their intelligences were in a like proportion to their size, the chapter finishing with some moral advice.

The tale of Wasobioye dates from 1774, and it has inspired the MUSOBIOYE of Bakin, and to it may also be compared the story of Sentaro, by Tannaga Shunsiu.

1054. WATANABE NO TSUNA 渡邊綱. He was one of the retainers of Minamoto no Yorimitsu (RAIKO), and amongst other famous deeds attributed to him by legend are the following:—

WATANABE and the ONI (RASHOMON). One day the hero was discussing

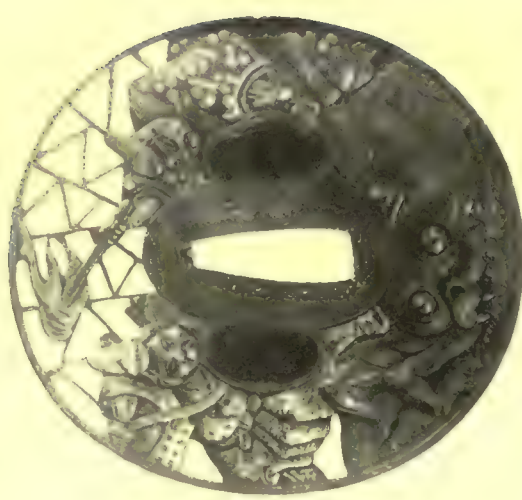
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with his friend Hojo whether it was possible for any demons to remain alive in Japan after the energetic war waged upon them by their master, Raiko. Someone then said that indeed there was still one Oni at the gate of Rashomon, in the very town of Kyoto, but that no one dared spend a night there waiting to kill it. Watanabe took up the challenge and went, after writing his name and a poem upon a piece of paper, which he stuck in one of the gate posts as a proof that he had been there. He watched wearily in dirty weather without seeing or hearing anything suspicious until two in the morning, when he felt a powerful tug at his helmet. He was then beginning to dose off, but, quickly collecting his wits, he slashed with his sword at a dark mass projecting from the top of the gate. A terrible shriek ensued, and the strange creature, which was an Oni, disappeared, leaving behind a huge arm. Watanabe took this and secreted it in a strong iron-bound box (some say a stone one), refusing to show it to anyone. Once, however, an old woman came enquiring for him, and said that she was his old nurse. After a chat, she broached the question of the arm, but Watanabe at first refused to show her the spoils of his victory. He could not however remain obdurate to her earnest prayers, and finally opened the box. As he did so the old woman assumed the shape of a witch with the horned face of Hannya, and pouncing upon the arm took it away.

The *Shaho Bukuro* gives a different version of the Rashomon legend: On the tenth day of the fourth month in the fourth year of Tenyen (976) Tsuna was sent by Raiko to carry a message to Omiya Ichijo, and Raiko lent him for his protection his own famous sword, the Beard-cutter (*Higekiri*). On the bridge of Modoribashi, at Ichijo, a beautiful woman asked him to see her safely as far as Gojo, as she was belated and afraid. He helped her on his horse, but on the way she changed into a demon and seized him by the hair. He then drew his sword and cut off her arm. The end of the story is the same as usual. This version presents some curious points of similarity with the story of Hikohichi (q.v.).

This episode is often depicted; sometimes the arm of the Oni, with clenched fist, is only shown; in other cases a small oni squats upon it, weeping presumably upon the bad luck of the larger demon. In larger work

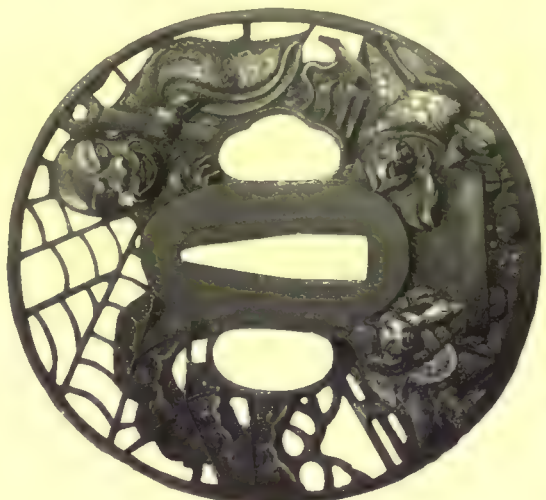




SASAKI MORITSUNA (7c II)  
WATANABE KILLS THE SPIDER (c.p.p.)



SONTO (7c II)  
JINGO KOGO FISHING (7c II)



KWANYU'S VISIT TO KOMEI (7c II)  
WATANABE AND THE SPIDER DEVIL (7c II)



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the whole scene is depicted in full, Watanabe is also shown holding a notice board with the word "forbidden" 禁制 written upon it.

WATANABE trying conclusions with the KIDŌMARU (Yasusuké, q.v.) is also a common subject. The Kidōmaru was killed by the retainers of RAIKO.

WATANABE and the giant SPIDER. There are two readings of this legend, one of which has been given under RAIKO; the other is as follows: RAIKO was lying in bed a prey to a severe illness, and the King of the Oni thought it a good chance to get rid of him, so he sent *Mitsume Kozo* to worry the hero to death. *Mitsume Kozo* had on this occasion not only his usual three eyes, but besides a long lolling tongue and a double snout-like nose, which came too near Raiko, who cut it with his sword. The Bakemono could not put up with such treatment, and went away, leaving a gory track behind. Watanabe started in pursuit, and with his men found that the track led to a deep cave, at the far end of which was a huge spider, more than six feet high, with legs like barge poles and all covered with stiff bristles like long swords. He then had a tree uprooted and the trunk trimmed of its branches; with this as a battle-ram he felled the spider at one blow, tied its legs with ropes, and finally despatched it. As the beast expired Raiko recovered his health.

Watanabe is, of course, depicted with the other retainers of Raiko in the Quest of the Shutendoji and other expeditions they led against the demons, ogres, and other malevolent creatures in the tenth century. In prints, the Oni watches Watanabe and Suyetake playing *Go*, or a host of them surround Raiko and his followers in their nightmares.

1055. WATANABE WATARU 渡邊渡 (GENJI). See KESA; ENDO MORITO.

1056. WEAVER, THE HEAVENLY. See KENGIU. The Chinese, CHIN NUH (Shokujo).

1057. WEN, Man who lost his—.(KOBUTORI 瘤取). This children's tale is given in A. B. Mitford's tales as "The elves and the envious neighbour."

A peasant was once lost in a forest, and thought that he might as well sleep in a hollow tree to await the morning. He awoke during the night



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at the sound of strange music and saw some goblins dancing in a clearing. Inquisitively he pulled himself out of the tree to watch them, but was discovered. They ordered him to dance, and he consented, doing it so well that the chief goblin wanted to retain him, but he explained that he was wanted at home and consented to return some other night. The elves agreed to this upon the condition that the old man gave them a pledge, and the handiest thing happened to be a wen which disfigured the right side of the peasant's face. When he got home, his neighbour, who had a growth upon his left cheek, asked him by what miracle he had got rid of his wen, and the old man told him his story. The neighbour thought he would try his luck and went to the trysting place. Perhaps the goblins were short-sighted, anyway, they did not notice any difference, and requested the man to dance and entertain them. The neighbour unfortunately could not dance and the chief got very angry; the more he expostulated, the less he could get out of the man, he then told him to go home, and as he did not want to see him again, planted on his right cheek the pledge left the previous night by the other man. Since then the envious neighbour has had two wens, and it is probable that the relations between the two men became strained. See Goodwin, *Trans. As. Soc. Jap.* for comparison with the Irish tale of "Lusmore the humpback."

1058. WILLOW TREE 柳. See YANAGI, BAKEMONO, HEITARO SONE, ONO NO TOFU, and for the poem, the second verse of which came from the tree: TO NO RIOKO.

1059. WIND GOD. See FUTEN.

1060. WONINRAN 黄仁覧, transformed a bamboo cane into a blue dragon and went to heaven upon it. He is depicted by the riverside watching the transformation of his staff, whilst his attendant page covers his eyes in awe.

1061. WU LIN JIN 武林人. A fisherman whose craft was driven into a wide river lined with flowering peach trees. He came to a small island the natives of which said that they had flown from the tyrant Tsin

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Chi. They could not give him the name of the place, and had no idea that Chi had then been dead six hundred years. Wu lin jin managed to return home, when a wizard told him that he had journeyed along the milky way. He tried to find the river again but failed.

1062. WU TAO TSZE 吳道子 (GODOSHI) was a famous painter of the time of MING HWANG (MEIKO) and said to be the reincarnation of Chang-sang-yu. He is credited with having painted a mule which could be heard at night tramping round the hall of a temple, and to have limned a dragon which seemed alive, and attracted the clouds in stormy weather. He was once requested by the Emperor to decorate with a landscape a wall of the palace. Taking a bowl full of ink, he threw its contents on the white wall, then covered it with a curtain. When the latter was raised to show the work to the Emperor, the wall was covered with a landscape animated with birds and beasts.

The story of his disappearance as given in the *Ehon Tsuhoshi* (Vol. V.) is also curious: He was requested to decorate a wall and did so behind a veil, in an incredibly short time. He then pointed out to the astonished Emperor a spot in the landscape, where was depicted the door of a temple, and clapping his hands, caused a door to open, giving entrance thereto, telling the Emperor that inside dwelt a spirit, and inviting him to follow him and to behold the riches stored inside. Ming Hwang advanced to the wall, and found the door closing upon him; before he could enter, the landscape on the wall at once faded away, and the painter never came back.

1063. YAKKO NO KOMAN 奴の小萬 Woman depicted with a flute such as young men about town used to carry in the XVIIIth century. Her father having fallen in love with a *joro*, redeemed the latter and took her as his wife, whilst he relegated his true wife to the position of a scullion. Yakko thereafter vowed never to marry, but to devote her life to chivalrous deeds, and she strove to imitate the Otokodate. Her real name is MIYOSHI O YUKI.

1064. YAKUSHI NYORAI 藥師如來, the healing Buddha, is the

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Sanskrit Bhaishajyaguru. For the story of one of its figures which came back from the sea *vide* JIKAKU DAISHI.

Eitel gives the name of the original Buddhist divinity as Bhechadjya Radja, the medical King. It is figured in the *Butsu dzo dzui* in an attitude of contemplation, the hands joined and supporting a bottle. Sometimes this Buddha carries a short staff.

1065. YAKUZAN, of Reiyo, was a wise man who mastered the mysteries of Taoism very suddenly. One night he went to the top of a mountain, and saw the moon emerging from the clouds through which its light only was previously perceptible. His amazement at this sudden revelation caused him to laugh so loudly that the noise was heard ninety *Li* away east.

1066. YAMABUSHI 山伏 (literally mountain warrior). The Yamabushis are shown in a characteristic dress, partly military partly that of a monk; they wear as headgear small polygonal caps, and carry on their back a basket or travelling box, besides a sword, a rosary, and a trumpet made of a conch shell. They are identical with the Sohei, soldier-monks of the temples of Hie, Kasuga, Kitano, etc., whose headgear, however, consisted of a mere strip, although the chiefs had a proper cowl provided with a covering for the mouth. The popular prototype of the Yamabushi is the famous BENKEI (q.v.). The priest SHÔBÔ (833-910) founded this branch of the Shingon sect in the temple Enryakuji, enrolling as instructors many soldiers whose ambitious designs had been otherwise unfulfilled, and the name originated in the idea that the monks would spend in the mountain most of their earthly existence in imitation of Shaka's "retraite." But the warlike spirit of the time was too strong, and the Yamabushis became more bellicose than any monk could ever be expected to; they terrorised the ordinary people, and their convents of the Hiyeizan became a standing menace to Kyoto. The Yamabushi, when appealing to the officials on any ground, came in bands, wearing full martial apparel, and gave much anxiety to the authorities. It is related of Shirakawa Tenno that he said once: There are but three things in Yamato which disregard my wishes:



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The waters of the Kamogawa; the dice of the Sugoroku game and the Priests of Buddha. At last Nobunaga destroyed the convents and shattered the organisation of the sect.

Shôbô has been canonised as Rigen Daishi.

1067. YAMADA NAGAMASA 山田長政. Freebooter, born in Suruga, who, in the XVIIth century, went to Siam, and served the King in 1618 against some threatening rebels. On a return journey to Japan he gave to the Sengen temple a picture of Siamese ships. He became a viceroy, married a Siamese princess, and died in Siam.

1068. YAMA GOSHI NO NYORAI. Picture of the head of Buddha rising in a halo of radiating rays between two mountains, or above the Mount Yokokawa. A famous picture of this vision was painted in the early years of the XIth century by the monk Genshin, and is still preserved at the Yenshin-in temple in Yokokawa (*Butsu dzo dzui*).

1069. YAMANAKA SHIKANOSUKE 山中鹿之助 YUKIMORI 幸盛. Warrior famous for his physical strength, who died in 1579. He was a retainer of Amako Yoshihisa, and when the latter was defeated by Mori Motonari, Yamanaka and a few others escaped to Kyoto, where they secretly got together some three hundred men, under the command of Amako Katsuhisa, younger son of Yoshihisa. Their native province of Izumo was in the hands of Mori, but as he was engaged in a small war with the Otomo clan, Katsuhisa attacked him. The three hundred fought strenuously for ten years with little success. Yamanaka died at the age of thirty-four, in the fourth year of Tensho. Like many other strong men he is occasionally depicted hurling huge stones at his enemies. He had such belief in the luck attached to the "third day moon" that he used it as a decoration on his helmet when going to war.

1070. YAMATO 大和. One of the central provinces, south of Kyoto and east of Osaka; one of the divisions of the Go Kinai. Its principal towns are Nara, famous for its temples and schools of artists, tsuba and *netsuké* makers; Yoshino, the name of which recurs constantly in the history

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of Go Daigo's troubled reign, and brings back recollections of Yoshitsune's flight.

YAMATO is the name mostly used by literati for the whole of Japan, as in the expression *Yamato Damashi*—the soul of Japan. It is also applied to one type of fan. See FANS.

1071. YAMATO TAKE NO MIKOTO 日本武尊 is the name by which Ko-Usu, one of the many sons of the Emperor KEIKO, is best known (70-130 A.D.). As a boy he showed great promise of being a fierce personage: his elder brother was often late at meals, and the Emperor entrusted Ko-Usu with the duty of teaching him punctuality; this was done thoroughly by tearing the limbs of the offender asunder. Ko-Usu was then some sixteen years old, and his indignant parent, afraid lest he might do more mischief, sent him to the land of Kumaso, in Tsukushi, where two bravoos, the remainder of a band of rebels defeated by the Emperor, refused submission to their ruler. Their chief was KAWAKAMI TAKERU, or TORISHI KAYA, who was seconded by his brother. Now, Ko-Usu took with him a strong archer of Mino, named OTO HIKO GIMI, and four others, and went to Kumaso. One day, while the bravoos were holding a feast, he disguised himself as a girl and managed to attract the attention of the chief, who was so captivated by his appearance as to invite him to his table, thinking that he was really a woman. When Kawakami was sufficiently intoxicated, and the company thinned down to four persons, Ko-Usu drew a sword from his garments and stabbed the man, whose brother was afraid and ran away. Then the bravo asked his murderer for his name, and received the reply: "I am Yamato Woguna, the son of the Emperor." Kawakami then said: "I have met many brave men, but none as yet who could match the Prince; therefore wilt thine Augustness accept a title from the filthy mouth of a despicable robber?" and on the Prince agreeing to do so, he named him Yamato-Take: the bravest in Yamato. His archers then killed Kawakami.

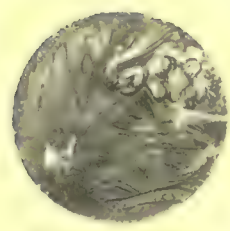
After another expedition, to destroy the lord of Izumo, the Emperor sent him to subjugate or destroy the barbarians of the eastern provinces. He went to Suruga, and found the ruler very humble; in fact, he was



YASUSUKE (H.S.T.)



YOJO (L.)



YEMMA TEN (F.N.C.)



YEMMA WO SHIWOKARA (L.)



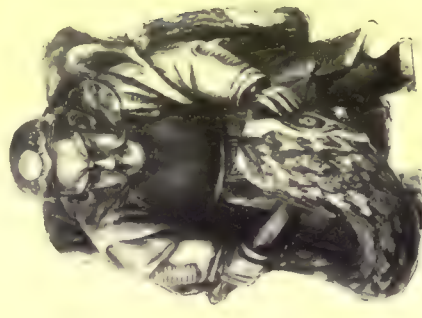
UZUME AND NINGI NO MIKOTO (H.L.B.)



YORINASA (L.)



YAMA UBA (L.)



YAMATO TAKE (M.C.)





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invited to explore a large prairie at the foot of Fujiyama under pretence of a friendly hunting party, but when he got well amongst the tall grass he found that the Suruga people had set fire to the grass around him. He then used his sword, Ama no Murakumo no Hoken (one of the heirlooms of the Imperial family, taken by Susano-o from the tail of the eight-headed dragon), and with it mowed away the grass, escaped, and killed the Suruga rulers. Since then the place of the fire has been called Yaizu, and the sword Kusanagi no Tsurugi, the grass-quelling sword.

His next expedition took him across the sea called Hashiri Midzu, and boisterous weather having been met with, his concubine, OTO TACHIBANA HIME, threw herself into the waters, on top of eight rush mats, eight skin mats, and eight silken rugs to appease the Deities of the deep. There has been a fanciful explanation of the twenty-four mats upon which Tachibana jumped. She accompanied her lord, and felt jealous at his falling in love with some other woman; she remonstrated with him, and was told that her place was not in the wars but "on the mats," *i.e.*, "at home." Could it be believed that she remembered this rebuke as she sacrificed her life?

After subduing Yezo, Yamato Dake returned home. On his way he stopped in the Ashigara pass, and was eating garlic when a mountain divinity waited upon him, in the shape of a deer, but he struck it with a stem of garlic and thus killed it. As he reached the top of the mountain he sighed three times: *Azuma ha ya* (O, my wife), and the name has since designated that part of the country.

Later, he heard that there was a savage deity living upon Mount Ibuki, and he decided to go and kill it. As he climbed the mountain, he met a serpent which he thought to be a messenger of the Deity and too small fry to kill, whereas it was really the God himself (the *Kojiki* said that it had taken the shape of a white boar as big as an ox).

The summit of the mountain became clad in a poisonous mist, and the hero nearly lost heart, finding neither living animal nor divinity in the poisonous area. He thereupon returned and quenched his thirst from the spring, Tama-kura-be, since then called Wi-same. He became stronger, but a fever seized him, and he died in Ise at the age of thirty-three, in 113. He

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was buried at Nobuno, but from his tomb flew a white bird straight to Kotoshikihara, where another mausoleum was erected. The original tomb was found empty—the hero had returned to his native land.

1072. YAMA UBA 山孔母. This is the generic name of some mountain genii, half-woman, half-spirit, which are sometimes described as child-eating goblins (see BAKEMONO) but more often as friendly to man. One of them is the mother of KINTARO, and as such takes a prominent place in legend and in the Nō dances, which causes the remainder of the tribe to be forgotten.

This Yama Uba 山姥 is depicted as a wild woman of witch-like appearance, sometimes carrying a basket of fruit, sometimes suckling her big boy, whilst rabbits or monkeys play at their feet.

1073. YANAGI 柳. Willow tree (q.v.). There is a curious superstition to the effect that chopsticks made of willow wood are a cure for toothache. Another way of curing the pain consists in sticking needles into the trunk of the tree.

In the famous story of UMEWAKA, a willow plays also an important rôle. In the tenth century a child of noble birth, who had been kidnapped in Kyoto by a slave dealer, died not far from the present temple of Kameido (*Temmangu*), in Tokyo, and his body was found and buried by a priest.

The boy's mother, searching all over the country for her lost son, passed one day during the following year near a willow tree, under the branches of which was a simple tomb, kept by the villagers. She found on inquiry that it was the grave of her son, whose ghost came and held converse with her during the night but disappeared at dawn. A drama has been written around this legend, and a small shrine built in the avenue of cherry trees at Mukojima, to commemorate this episode.

1074. YASHIMA 屋島. Naval battle between the Taira and the Minamoto. The leader of the latter clan was Yoshitsune (q.v.), and most of the Taira were slain, a few escaping to Kiushiu (1185). It was followed by the battle of Dan no Ura.







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1075. YASUMASA 保昌 (FUJIWARA HIRAI 平井 No). Retainer of RAIKO, commonly depicted playing the flute whilst the brigand, HAKAMADARE YASUSUKE, attempts to kill him from behind (circa 1036).

1076. YASUSUKE 保輔 (HAKAMADARE 袴垂) is said to have been the brother of HIRAI YASUMASA (q.v.). He refused to accept a petty command under RAIKO, and resolved to achieve fame by becoming a brigand. He used as disguises the skins of animals, and legend has transformed this habit into a power of taking the shape of animals, amongst which that of the snake. Once he attacked his own brother, but the latter was unconcernedly playing the flute, and the melody so captivated Yasusuke that he desisted from his evil intention. Finally he was killed by the retainers of Raiko, who found him hidden in a bullock's hide by the roadside, awaiting the passage of Raiko whom he wanted to kill, and legend again represents him as a dying serpent, emitting flames from his mouth. He is usually called KIDŌMARU 鬼童丸.

1077. YASUYORI 康頼, exiled through political intrigues to the desert island of Kikaigashima with Shunkwan, and Naritsune wrote to his mother on laths, which he entrusted to the waves, asking her to pray for his release.

1078. YEDO GO NIN OTOKO 江戸五人男. The five chivalrous men of YEDO (TOKYO). They were five idle individuals, all dressed alike, and who, though mischievous and good-for-nothing, secured the goodwill of the people by supporting poor folks and assisting those who were oppressed. They are usually shown with the flute carried by the young sparks of olden times, big tobacco pouches, and either talking or competing in physical trials. They were members of an OTOKODATE, *i.e.*, an organisation of persons not necessarily reputable, but brave, ready to help one another by every means in their power, including sword-play if needed. Each Otokodate had a chief, or father, whose rule over the members was supreme; amongst such, the names of Banzui Chobei, Token Gombei, Shimmon Tatsugoro are well known. Novels and tales dealing with the Otokodate are



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numerous; some episodes have been translated by A. B. Mitford in his *Tales*. Another group is called SHIRANAMI GO NIN OTOKO, and consists of five robbers, whose names have been preserved: Nippon Daemon, Benten Kozo, Nango Rikimaru, Tadano Burihei.

1079. YEMMA TEN, or YEMMA DAI O 閻魔王. The King of Hell, YAMA RAJA, one of the twelve Deva Kings (*Jiu-ni Ten*). In the *Butsu dzō dzui* he is depicted as a youth with a rather effeminate cast of face, surrounded by the flaming nimbus common to the twelve Devas; he holds a staff surmounted by a Bodhisattva's head. But this is not the usual presentment of the Regent of Hades. The common type has a red face with a fierce expression, a flowing beard, the canine teeth protruding sometimes over the lips, in some cases one upwards and one downwards. His headgear consists of a tiara with the character 王 (King) marked upon it. He judges the souls with the help of two assessors, shown with scrolls or tablets.

His trilobated crown is emblematic of the Sun on the right side and of the Moon on the other, and figures of the sun and moon usually decorate these panels; the centre lobe is not gilt like the other two, but dark, often black. Hearn tells us that in the temple of Enoshima is a statue of Yemma, made in 1300 by a man who in his earthly state had been a wood carver. When he passed to Hades, Yemma told him: "You have made figures of all the Gods but none of me; now that you have seen me, return to the world and carve a faithful statue of me." And the man was called thereafter Unkei Sosei: "returned from the dead" (see UNKEI). On the 16th of January and July festivals of Yemma are held, when all apprentices are given holiday.

When Tokudō Shōnin died, legend has it that he was received with great honours by Yemma, who told him that hell was getting uncomfortably full because people on the earth did not know of the merit attached to the pilgrimage of the thirty-three holy places consecrated to Kwannon. He said that if anyone who had done the pilgrimage unfortunately came to his dominions he would suffer in his stead as a liar, and he gave to the Abbot the list of the thirty-three places and his own seal. The corpse of Tokudo

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came back to life three days after his death, and he presented the seal to the temple of Nakayama-dera, built by Shotoku Taishi.

Another amusing story is to the effect that, through a mistake in the writing of the Book of Fate, by which a 13 had been altered to 33, the second Emperor of the T'ang dynasty was refused by Yemma when he presented himself to the infernal tribunal.

Yemma no Shiwokara, popular expression, illustrated by Yemma Ō offering a dish of salt fish to a woman.

1080. YODO GAWA 淀川. The Yodo river, formed near Kyoto by the junction of the Uji Gawa with the Kamo Gawa.

A fairly common subject consists of a water wheel near a castle, the walls of which are pierced with triangular windows; this is called the water wheel of Yodo Gawa: *Yodo no Kawage no Mizu Kuruma*.

1081. YOJO 豫讓. The Chinese YU JANG. His master was the King of Tsin, CHIPE (Chihaku), and fell under the sword of another King, Chu Bujutsu 趙無恤 (Chō jōshi), who had his skull sawn, lacquered, and used as a drinking cup. Yojo decided that he would avenge his master. Once he nearly killed Chu Bujutsu, but was caught and pardoned. Again he tried, disguising himself as a leper. He concealed himself under a bridge, and would have stabbed the King but was stopped by a soldier. Chu Bujutsu refused to kill him, and then Yojo, overcome by his generosity, begged him to throw him his royal mantle. He then rent the garment into shreds with his sword as a token of his revenge, and as he could not live under the same heaven as Chu Bujutsu he killed himself. Chu Bujutsu died the following year.

1082. YOKIHI 楊貴妃. The Chinese lady, YANG KWEI-FEI, famous concubine of the Emperor Ming Hwang (GENSO, q.v.), with whom she is generally depicted, playing the flute or absorbed in some other common occupation. She was the daughter of a petty functionary, and one of the concubines of Prince Show, one of Genso's sons, when the Emperor, who had then reigned twenty-two years as a wise ruler, gave way to a violent passion, and took the girl to replace his favourite concubine, who had just

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died. He let the affairs of state drift, and addicted himself to senseless debauchery. YOKIHI was raised to a rank second only to the Empress, and she so influenced the Emperor that he made her brother Minister of State. Her family was loaded with honours and riches until Ngan Lu Shan, an erstwhile companion of the Emperor, revolted. The Court fled, but was overtaken by the rebels, who killed Yokihi, her sisters, and her brother.

There is a legend, quite in disagreement with historical fact, according to which Genso became aware of the presence in Heaven of his favourite in an imperial chariot, accompanied by two attendants. He sent her a message by a Rishi, and by way of answer she returned him a hair-pin; the monarch is then said to have committed suicide. The scene is sometimes depicted of Genso admiring Yokihi in the clouds.

See the romance, *Tsiyo Kon Uta* (MSS., Leyden Library, No. 728, Serrurier *Bibl. Jap.*).

1083. YOKO 楊香. The Chinese paragon of filial virtue, YANG HIANG. When fourteen years of age he accompanied his father in the mountains, where a tiger sprang upon them. He then jumped in front of his father, who was thus saved, the boy being killed by the animal. There is another version in which YANG HIANG is said to have been the daughter of YANG TENG, of Nanking-Hien, and to have escaped after her father, her devotion being recognised officially with a pension to her father and an inscription on her house by Prince Meng Chao-chi.

1084. YOKO SENNIN 姚光 was a famous wizard who was able to destroy his own shadow, divide his own body, and live in the midst of flames. The King of Go tested his powers by causing him to be placed on the top of a pile of ten thousand bundles of brushwood, and himself setting fire to them. After all was burnt, Yoko was seen squatting in the ashes and unconcernedly reading a book. When he was called by name he just looked up and shook the ashes from his sleeves.

1085. YORIMASA 頼政 (MINAMOTO NO), or GENSAMMI 源三位. Famous archer and poet, son of Nakamasa and fifth descendant of RAIKO, who achieved fame by slaying the NUYE. In the third year of Nimpei (1153), in



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the fourth month, a strange animal was noticed on the roof of the palace, and it was thought that it was the cause of a grave illness of the Emperor KONOYE (Narihito, died 1156). The animal disappeared in the day-time, but one night YORIMASA, with his bow and arrow, watched in the gardens, and when he heard the brute shriek he sped a shaft which brought down the strangest beast ever described: it had the head of a monkey, the claws of a tiger, the back of a badger, and its tail was like a snake with a head at the end of it. His retainer, INO HAYATA TADAZUMI, despatched it with his sword, and this scene is frequently depicted, the tail biting Hayata's cap.

The verse:—

Ii no Hayata  
Shippo ni atama  
Kuitsukare . . .

means that: Ii no Hayata was bitten on the head by *the serpent* tail of the *Nuye*, as represented by the artist.

Yorimasa was given as a wife one of the maids of honour, AYAME, and the Emperor gave him also a famous sword, *Shishi no O* (King of the wild boars). An allusion to his performance will be found in his verse upon the Cuckoo (q.v.). He was then a noble of the fourth rank, full of ambition, and not being at once promoted he made the caustic remark:—

Noborubeki  
Michishi nakereba  
Ko no shita ni  
Shii wo hiroute  
Yoō wataru kana,

with a pun on *Shii*, which means a kind of oak, or the fourth rank: "Not being able to climb up, I am picking *shii* under a tree." He was then promoted to the second class of the third rank 從三位 by Kiyomori, and in 1166 to that of Shiuren, but his most popular appellation is Gensammi.

He became *Nyudo* and committed suicide at the age of seventy-five in the temple Byōdōin, near Ujigawa, after the defeat of Prince Mochihito at that battle (1180). Before dying he composed a poem:—

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Umoregi no

Hana saku koto wo

Nakarishi ni

Mino naru hate zo

Aware nari keru,

死なば  
身は  
花さく  
こと  
を  
中  
に  
思  
ふ  
に  
あ  
ら  
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"As the dead tree does not bloom, how poor is its fruit." According to legend, his spirit escaped in the shape of fireflies, burning with spite.

1086. YORIMITSU 頼光, MINAMOTO NO. See RAIKO, SHUTENDOJI, WATANABE NO TSUNA, KINTARO, YASUMASA.

1087. YORINOBU 頼信. KAI NO KAMI 甲斐守, fifth son of Mitsunaka (Tada no Manju) and younger brother of Yorimitsu (Raiko), who adopted him and made him his heir, usually depicted watching the castle of Chiba (Kazusano), in Shimosa, on the other side of an arm of the sea (1031), because Taira no Tadatsune, having defeated the Imperial cavalry during his rebellion, Yorinobu was entrusted with the command of a second expedition, in which he was successful and subdued Tadatsune. He owed his victory to the fact that the rebels had overlooked the existence of a shallow passage which at low tide enabled Yorinobu's men to storm the castle (1030). He is one of the *Hiakku Shōden*, and died in 1048.

1088. YORITOMO 源頼朝, MINAMOTO NO. Son of YOSHITOMO and half-brother of YOSHITSUNE; his child name was IMAWAKA. When his mother, Tokiwa, placed herself in the hands of Kiyomori, in 1159, the victor sent him in exile to IZU. In 1180 he escaped, and on the death of Kiyomori in 1181, started a war in Sagami against the Taira. He was obliged to flee from Ishi Bashi Yama, and being hard pressed by the pursuers, under Oba Kagechika, hid himself in the hollow trunk of an old tree. One of his pursuers, KAJIWARA KAGETOKI, saved his life by poking into the tree with his bow, and pointing out to the pursuers two doves, which then flew away, as a proof that nobody could be there, thus turning traitor to the Taira (*Nippon o Dai Ichiran*). This is frequently illustrated. KAGETOKI became his staunchest supporter, and is often pictured near him as a fierce-

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looking individual with a *kanabo* (iron club). He was the principal enemy of Yoshitsune, and perhaps more so than Yoritomo himself. See YOSHITSUNE.

Yoritomo, however, settled at Kamakura, and after the battle of Yashima (1185) became the most important personage after the Emperor. In 1192 he obtained from GO TOBA TENNO the title Sei-I-Tai Shōgun.

Yoritomo's favourite amusement consisted in flying from the Akanuma ga hara white cranes, to the legs of which were attached labels, requesting those who saw them alight to report the fact, and fly them again. He thus followed their further life, and some were seen for several centuries after his death. The story of his persecution of his half-brother will be found under Yoshitsune.

Yoritomo fell from his horse, in 1200, at Banyu Gawa, and soon after died. He was then fifty-three years old, gaunt of body, and had a very large head.

During his life several attempts had been made to murder him, one by Akushibioye KAGEKIYO, on the steps of the temple of the Daibutsu at Nara, another by YOSHITAKA, but both failed.

1089. YORIYOSHI 頼義 (MINAMOTO NO) was governor of the province of Mutsu, and was sent in 1052 to quell the revolt of ABE NO YORITOKI, a revolt which lasted nine years and is known under the name of *Zen-ku-nen no eki*. In the sixth month of 1052 a drought of extreme severity caused great hardship to his troops, but, according to legend, on the seventh day he offered a prayer to the Gods, and, striking a rock with his bow, a clear spring was immediately created. The same story is said of his son, YOSHIIYE (Hachimantaro), and of a Chinese general, Li kwang li, in the time of Wu TI (104 B.C.).

Another episode of the nine years' war is that of the *Shikoro Biki*, or parting of the armour at KOROMOGAWA, when ABE NO SADATO saved his life by his ready wit, but this is also attributed to YOSHIIYE.

The pursuer called to ABE:—

Koromo no tate wa  
Hokorobi ni keri,



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which, as a play under the name *Koromo*, means either "The fortress of Koromo has fallen" or "The cords of the dress are broken." ABE replied:—

Toshi wo heshi

Ito no midare no

Kuru shisa ni,

meaning: "The thread weakened by age is cast into confusion." Another version is:—

Toshi wo heshi

Ito no midare no

Mono usa ni,

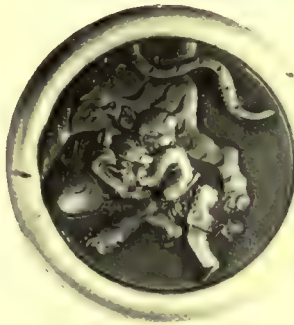
"They have been long exposed to trouble."

1090. YŌRŌ NO TAKI 養老の瀧 is a famous waterfall near Tarui, in Mino, about seventy feet high, and which has its legend of filial piety. In 485, according to some (in 717 according to others), a poor wood-cutter, KOSAGI, who kept his parents upon his scanty earnings, found himself so poor that he could not even continue to give sake to the old people. He sat down in despair, bewailing his poverty, as he was going to fill his gourd with water from a neighbouring spring, but the Gods took pity upon him and rewarded his devotion by turning the water into wine.

This story is also known as that of the Sake waterfall, and usually its hero is depicted filling his gourd at the cascade, his load of brushwood lying on the ground, whilst a noble of high rank watches him on the other side of the brook.

Metchnikoff, in his *Annales*, says that in the time of Gensho Tenno (715-725) there was a magic spring in the Takigori district, in Mount Tado. It softened the skin, blackened the hair, improved the eyesight, and was, in short, a rejuvenating spring. The Empress visited it during the Yoro Nengo (717-723), and the cascade thereafter was called Yoro no Taki. But it is generally said that the name of the Nengo was changed to Yoro on account of the event.

1091. YOSHIIYE 源義家 (MINAMOTO NO), born in 1042, was the son of YORIYOSHI. According to legend, his father dreamt that the God of War,



YORITOMO HUNTING (M.G.)  
YAMATO DAKE (T.L.)  
YORIYOSHI (H.L.B.)

YOKO (L.)

YORITOMO HIDING (M.G.)  
YASUSUKE (H.L.B.)  
YOSHIYU AT NAKOZO (M.F.)





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HACHIMAN, presented him with a sword, and a short while after his wife gave birth to a son. This led the father to interpret his dream as a promise of greatness for the boy, who was then named HACHIMANTARO, "the young Hachiman."

YOSHIIYE's name-changing festivity (*Gembuku*) took place at the temple Iwashimizu Hachimangu, near Kyoto, and he is still the object of a peculiar veneration in that temple.

YOSHIIYE is the hero of many adventures, some of which are also attributed to his father (q.v.). Once in the war against TAKEHIRA he noticed some wild geese suddenly change the direction of their flight just as they were ready to alight, and suspecting they had flown over a trap his enemy had laid for him, he divided his forces, and surprising his opponents won the day.\*

He is often depicted on horseback amongst falling cherry petals at the gate of NAKOSO, in allusion to his poem upon such an occurrence:—

Fuku kaze wa  
Nakoso no seki to  
Omoye domo  
Michi mo senichiru  
Yamazakura kana.

"At the gate of Nakoso although there comes not a breath of wind, why are the mountain paths covered with cherry blossoms?" with a play upon Nakoso (come not).

He was a strong archer, and capable of speeding a shaft through three suits of armour. His bow is said to have opened a spring in the rock during the nine years' war (see YORIYOSHI), and in 1096, when his father was very sick, he cured him by frightening away, with three twangs of his bowstring, the oni, cause of his illness. It is sometimes said that he saved the life of the Emperor in this way.

To him is also ascribed the episode of the battle of Koromogawa, for which see YORIYOSHI.

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\* The Chinese books on tactics say that if birds are seen suddenly dispersing in their flight the event indicates an ambush.

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After the defeat of Kiyowara Takehira in Dewa (after the later three years' war, Eiho, 6) Yoshiie died in 1108, at the age of sixty-eight (*Tennin*, I.).

A ford in Yedo, on the boundary river of Shimosa, is called the Yoroï ferry, from a story of Yoshiie's campaign in Ōshyū. He had to cross the boundary, and his boat was almost overturned by the boisterous waters. He then cast his armour into the river, which not only became still but has since then considerably diminished in size. It is called the *Yoroï-ga-Fuchi*, or armour river.

1092. YOSHIKA. Other name of To Ryokko (q.v.).

1093. YOSHIMITSU 善光 (HONDA) drew out of the pond of NANBA, in Osaka, in 602, the Buddhist idols and books which the Emperor BIDATSU (572-585) had caused to be thrown into it when received from Corea in 585. Yoshimitsu noticed a light shining through the water, and was guided by it in his discovery. It is said that the figures are preserved to this day in the temple Zenkoji 善光寺 (the Chinese pronunciation of Yoshimitsu being Zen Ko).

1094. YOSHIMITSU 義光, called SHINRA NO SABURO, from the temple of Shinran Miojin, was the brother of Yoshiie. After the *Zen Ku nen* war he left Kioto to help his brothers in the Three Years' War, and defeated Takehira and Iychira in Mutsu. He is celebrated as a musician; he received the secret of a certain tune played on the *Sho* from Toyohara Tokimoto, whose son was quite a boy, but when the boy had grown up he ran after Yoshimitsu and met him in the Ashigarayama, where he begged him to teach him the tune. Yoshimitsu acceded to his wish. He was also famous for his knowledge of archery and horsemanship, and he invented the Ogasawara school of Court etiquette.

1095. YOSHINAKA 義仲 (KISO 木曾, JURO GENJI 源). Warrior of the twelfth century, born in 1154; attacked the Taira in 1180, defeating Munemori, who fled with the child Emperor Antoku, after which Yoshinaka placed on the throne Go Toba, brother of Antoku. He tried to join forces with Yoritomo, but failed; after gaining several victories which made him

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very powerful, and he became obnoxious, and having been slandered to the Shōgun by Takeda Nobumitsu, whose daughter he had refused to marry, Yoritomo sent against him Yoshitsune and Noriyori, who defeated him at Ujigawa (1184), where he was killed, at thirty-one years of age.

One of his well-known deeds is the battle of Kurikara, on Mount Tonami, where he defeated Koremori in 1183. He sent a parcel of picked men to the summit of the mountain Siwo, behind Taira no Tadanori, who had taken up a position there, and the bulk of his troops, preceded by oxen with torches attached to their horns, proceeded against Koremori.

For the dramatised legend of his birth see KOMAN. History relates that Yoshikata, his father, was killed by Yoshihira, who ordered the execution of Yoshinaka to Saito Betto Sanemori, but this warrior, instead of killing the two years old boy, sent him in the Kiso mountains to Nakahara Kaneto, who brought him up.

Strangely enough, Saito Sanemori was to die fighting Yoshinaka. He was then seventy-three years old, and was on the side of Munemori. At the battle of Shinowara, following the attack made upon Yoshinaka at Hokuraku, in Shinano, all his soldiers ran away with the exception of thirty men. Tetsuka Mitsumori, before killing him, noticed his costly armour, and feeling sure that he was a person of high rank, asked for his name, but Sanemori replied: "Take my head to Kiso Yoshinaka, he knows it well." When the ghastly trophy was put before him, the latter said: "It looks like Sanemori, but he was already grey-haired when I was a boy," and then his retainer, Kanemitsu, said: "Sanemori told me that, as his hair was now white, he would dye it, because people feared him no more"; and the head once washed was found to be that of the old man.

See the story of his mistress, the Tomoe Gozen, who followed him right through his wars. Kiso Yoshinaka is depicted in prints killing a white monkey in the mountains of Kiso.

1096. YOSHINO 吉野. Mountainous district in the province of Yamato, celebrated for its warlike monks and for the enforced sojourn of Go Daigo in the fourteenth century. In modern times it has become



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famous for the abundance of flowering cherry trees with which its valleys are filled.

1097. YOSHIOKA ICHIMISAI 吉岡一味齊. See KIICHI HOGEN; also YOSHITSUNE.

1098. YOSHIOKI 義興 (NITTA 新田). Second son of Nitta Yoshisada. He continued to lead the troops of Go Daigo against the Ashikaga until he found himself with such a small army that he had to fly into Musashi. According to a dramatised version, the *Jinrei Yaguchi no Watashi*, his enemy, Ashikaga Motouji, decided to kill him, and this is the most often depicted episode of Yoshioki's life. Takezawa Ukyo, who once had been his retainer, was now with the Ashikaga. He came to Yoshioki and pretended to repent of his treachery, and offered him as an attendant a young woman who he stated was his own daughter. Ukyo told him that if he attacked Kamakura with a few soldiers he would be helped by Ukyo and a number of his men, who would desert the Ashikaga cause. Yoshioki let himself be persuaded to fall in with this, the enemy's plan, and he started with a few men. When he reached the ford of Yaguchi he found a boat waiting for him, and embarked, but the bottom of the boat had been drilled, and in the middle of the river it sank, while the enemy in ambush on the banks rained arrows upon the doomed man. A storm suddenly arose which dispersed the Ashikaga, many being killed by lightning, says the legend, and a shrine was thereafter erected near the ford to propitiate the angry spirit of Yoshioki.

1099. YOSHISADA 新田義貞. See NITTA YOSHISADA.

1100. YOSHITAKA 義高 (SHIMIZU NO KANJA). Son of Yoshinaka, who had sent him as a hostage to Yoritomo during the Heike war. He tried to avenge his father by killing the Shōgun, but failed, and was beheaded.

According to legend, the "yurei" (ghost) of a friendly Yamabushi took the shape of a big rat to help him in his enterprise, but ineffectively.

1101. YOSHITOMO (FUJIWARA NO) has but few titles to fame, but a story is sometimes found illustrated which relates to his love of natural

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scenery. One night, in 1470, he desired to admire the moonlight view of Fuwa no Seki. The peasants, hearing of his intention, set to work repairing the thatched roofs of their houses, the ragged condition of which had made them more attractive to the Shikken. When Fujiwara Yoshitomo perceived this "improvement" he ordered his travelling carriage to be turned the other way.

1102. YOSHITOMO 源義朝 (MINAMOTO NO). Father of the famous Yoshitsune. During the Hogen war he embraced the cause of Go Shirakawa Ho-Ō against his father Tameyoshi, who was on the side of Sutoku. Yoshitomo vanquished his father in 1156, but the following year after his promotion to the post of *Sama no Kami* he gave him refuge from the emissaries of the Emperor. The latter refused to pardon the old man, and sent Kiyomori to Yoshitomo with the message that either Yoshitomo was to behead his own father or Kiyomori would do so. Yoshitomo had to adopt the first course as the most honourable, and his retainer, Kamada Masaiye, beheaded Tameyoshi. In the Heiji war, soon afterwards, he dissented from Kiyomori, and was defeated. He took refuge in the house of Osada no Shoji Tadamune, in whose bathroom he was killed by his own *kerai* and the retainers of his traitor host. He was then thirty-eight years old (Eiraku 1, 1160).

1103. YOSHITSUNE 源義經 (MINAMOTO NO). One of the most famous warriors of Old Japan, Yoshitsune was the ninth son of Yoshitomo and third son of his *mekake*, TOKIWA (q.v.). He was born in 1159 (Heiji 1), when his father had taken the side of the rebel, Fujiwara no Nobuyori, and was beaten. The flight of his mother and her subsequent fate has been related under her name. USHIWAKA (Young Ox, as he was then called) was sent by Kiyomori to the temple of Kurama Yama, in Kyoto, from where he escaped in 1174 (Shoan 4), with the help of a metal dealer, KICHIJI, to go to Mutsu to the house of the famous military chief, FUJIWARA NO HIDEHIRA,\* killing four robbers on the way and meeting with some adventures which in-

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\* Also called KICHI HOGEN and YOSHIOKA.

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spired the dramatists. This early part of Yoshitsune's life is usually described in legend as having been spent amongst the Tengu, who taught him fencing, wrestling, and other physical attainments. He is often depicted fighting with them under the supervision of the Tengu King. About the same period he met the companion of his further adventures, BENKEI, on the Gojo bridge, and defeated him (see BENKEI). In 1180 (Jisho 4) he left Hidehira, against the latter's advice, to join his half-brother, Yoritomo, who was mustering an army in Izu. The meeting took place on the Kise Gawa. In 1183 he was sent by Yoritomo, with Noriyori, to quell the rebellion of YOSHINAKA, at which time took place the crossing of the Ujigawa by Takatsuna and Kagesuyé. In the Gempei war, in the following year, he found the Taira fortified in the castle of ICHINOTANI, belonging to the son of Kiyomori, SHINCHUNAGON TOMOMORI, whilst the Emperor Antoku, with the Nii no Ama, had fled to Tsukushi (Kyushu). The castle of Ichinotani was facing the sea, and at the back of it was the mountain pass, HIYODORI GOYE, the slope of which was so steep that even apes were said never to descend it.

Yoshitsune led his troops to the top of the mountain, from whence the Taira never expected an attack, and at full gallop descended to the back gate of Ichinotani, whilst Noriyori forced an entrance at the front with the help of Kajiwarra Kagesuye and his father, Kagetoki. The two most famous heroes of this attack were Hirayama Sueshige and Narita Kageshige, who broke open the front gate under a hail of missiles from the besieged. Three thousand men are said to have taken part in this adventurous midnight ride down the mountain side. The Taira were crushed; their leader, Satsuma no Kami Tadanori, almost escaped, throwing down Okabe Tadazuni, but was beheaded by a Minamoto after his sword arm had been cut, and was only recognised by means of a poem in his dress. The remainder of the Taira who managed to escape went to the castle of Yashima (1184, Juei 2). Yoshitsune in the following year (Bunji 1) requested permission to attack the Taira again, but had to wait.

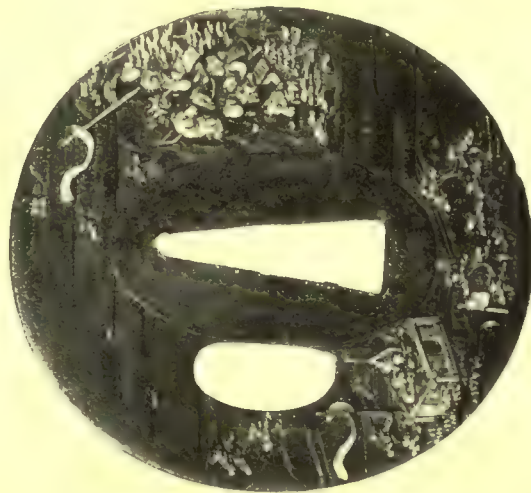
The story of the battles of Yashima and Dan no Ura has also been given. Besides the *Hasso Tobi*, or jump of the eight boats, by which Yoshitsune escaped from Noritsune (q.v.), the heroism of Sato Tsugunobu,



YASHIMA (*M.C.*)  
HASSO TOBI (*L.*)



YOSHIIYE (*M.C.S.*)  
ICHI NO TANI (*M.C.*)



BENKEI AND USHIWAKA (*M.*)  
PLUM TREE OF AMAGASAKI (*M.T.*)





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brother of Sato Shirabioye TADANOBU (q.v.) should also be remembered in connection with the battle of Yashima.

Other stories are told of this battle. YOSHITSUNE, in the midst of the fray, dropped his bow in the water, and he tried to recover it. Gon no Kami KANEFUSA reproved him for exposing himself needlessly to the shafts of the enemy all for the sake of a bow, and the hero replied: "Were it the bow of my uncle, Hachiro Tametomo, I would leave it for the enemy to see, but I do not wish them to know how small is this one."

At the same battle began his quarrel with Kajiware KAGETOKI, who was entrusted with the post of *Gunkan* (i.e., with the reporting to the Court upon the behaviour of the warriors). Kagetoki saw that the soldiers of Yoshitsune, who were not used to sea-fights, hesitated to embark, and he advised the *sakaro* (i.e., placing of oars at the stern of the boats to prepare for retreat). Yoshitsune demurred, saying that he did not intend to retreat, and Kagetoki then told him that those soldiers who did not prepare to retreat in case of need were *inoshishi musha* (like wild hogs). Yoshitsune felt deeply insulted, and although much younger than Kagetoki, replied that he would rather himself be a hog than a coward, and that those who were afraid of death had better stay behind. A storm which lasted two days gave his soldiers their sea-legs, but then the sailors refused to set sail until threatened with drawn swords; yet the fight was started in the early hours of the morning, the ships sailing without lights, with the exception of one rigged as a fishing-boat.

YOSHITSUNE then is said to have married the daughter of Taira no TOKITADA, and to have sided with the latter against the interests of Yoritomo to the extent of refusing to fight against the latter's enemy, YUKIYE.

YORITOMO sent TOSABO SHOSHUN to kill him at Horikawa, but he was discovered by Benkei, and the attempt failed. According to the *Shaho Bukuro*, Benkei brought Tosabo to Yoshitsune, who caused Tosabo to be beaten and sent back to Yoritomo, but another story is also current: Tosabo pretended that he was not an emissary of the Shōgun, but merely a pilgrim to Kumano, and he was let off, but the wretch, after observing the defences of the place, came back at night with some soldiers to attack Yoshitsune.



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He was captured, and with him his son, Tosataro, his cousins, Iwogoro and Sagami no Hachira. They escaped on the road to Sogo, but Tosabo was caught again, brought back to Rokujogawa and killed; the others reached Kamakura and reported their defeat to Yoritomo. From that day Yoshitsune was tracked by his half-brother. He flew by boat, and in the straits of Shimonoseki was caught in a storm, but legend says that it was the ghosts of the Taira, led by Tomomori, which almost wrecked him, a scene often pictured, with Benkei praying on the deck.

His flight in the mountains of Yoshiino was nearly thwarted by the Yamabushis devoted to Yoritomo, but he was saved by the heroism of TADANOBU. He then had to part from his *mekake*, Shizuka (q.v.), who later fell into the hands of Yoritomo, and was made to dance the *Horaku* at the shrine of HACHIMAN, at Tsuruga Oka, before Yoritomo.

In his subsequent flight his story is closely linked with that of Benkei; the latter is sometimes depicted giving small fans to the peasants in payment for their hospitality. Disguised as Yamabushis, they were challenged at the gate of *San no kuchi* (Ataka) by Togashi Sayemon, an episode already described and which the popular name of *Kanjinchō* perpetuates, in allusion to the list of contributors carried by Benkei.

The little band went to seek refuge at Koromogawa, in the castle of Takatachi,\* where they expected to find Fujiwara Hidehira, but the latter was dead, and his son, Yasuhira, cowardly betrayed Yoshitsune.

Yoshitsune, his wife, child, and retainers either were killed or committed suicide.

But legend throws a doubt upon this sad end; one version says that the hero succeeded in reaching Yezo, where the Ainus worshipped him under the name of Gikyo Daimiojin.

Another version makes him go from Yezo to the present Sakhalin (Karafuto), and thence to Mongolia, to reappear as GENGHIS KHAN, basing this opinion upon the similarity of sounds: Minamoto reading also GEN, Yoshi reading GI, and Tsune, KEI. According to Anderson, this ingenious theory is only supported by a manipulation of dates besides the above coincidence.

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\* Hence the title of the novel *Takatachi* (1630).

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Amongst popular representations of Yoshitsune may be further mentioned his trial of strength with an oni, and his capture and slaughter of the brigand Kumasaka Chōhan, his fight on board ship with the ghost of Tomomori, etc.

He is also depicted ordering BENKEI to write the following notice on a plum tree at Amagasaki (sometimes attributed to Daimotsu in Settsu): —

“Even in Kuan (Chinese province famous for its plum trees) could not be found such a tree; according to the example set up for a maple tree in the period of Ten-ei, if a robber breaks a twig of it he shall forfeit one of his fingers as a penalty”:—

Isshi wo Kiraba

Isshi wo Kirubesshi.

Yoshitsune's notice contains a pun on branch and finger (both *issshi*).

Another version has it that the tree was a cherry tree in the garden of the Buddhist temple of Suma, at Ichinotani. The *Ehon Shaho Bukuro*, however, calls it the plum tree of Naniwazu, and the poem by Nintoku runs:—

Naniwazu ni Sakuya kono hana fuyugomori,

Ima wo harube to sakuya konohana,

“This flower, long concealed by the cold winter weather, now unfolds and flourishes at Naniwazu as the warm spring time has arrived.”

Yoshitsune's helmet, often with the mask of the warrior, is found in *netsuké*. In prints the episodes of the hero's life usually depicted are almost numberless; in some cases he is shown with nineteen retainers.

The *Nippon Hiaku sho den* (The Hundred Warriors) says: “Whenever he fought he won a victory: since ancient times no warrior superior to him has lived in Japan. He can be said to have equalled SONGO (1) and surpassed KANHAKU (2).” This latter allusion means that he was as good a general as the (1) famous strategists, SONSHI and GOSHI of SHU (in the VIth century B.C.), and a better one than (2) KANSHIN (IIIrd century B.C.) and HAKKI (IVth century B.C.).

His story forms the subject of many extensive works, amongst which the *Gi Kei Ki*, of which a manuscript copy exists in the British Museum Library, and popular editions such as the *Yoshitsune Ichi dai Ki*.

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1104. YOYUKI 楊由基 was a warrior of the Suite of Shukugo, vassal of Sō-O, of Sō. He rarely missed the mark more than once in a hundred shots, and won his promotion to the Advance Guard by hitting a leaf on a willow three hundred feet away. In the reign of Kio-O he became General of the Divine Archers (Drugen Dai Shōgun). The Prince of Tsu, SHINKO, thinking that he could never conquer Sō during the life of Yoyuki, caused a thousand catapults to be set on his passage on a dark night, and thus encompassed his death (*Shaho Bukuro*). His most famous deed consisted in shooting a wild goose, the position of which above the clouds was only indicated by its cry.

His daughter SHOKWA, appeared in a dream to RAIKO (q.v.).

1105. YU 太属 (THE GREAT). Chinese Emperor, successor of SHUN, who began to reign in 2205 B.C., after spending three years mourning his predecessor. He is usually depicted in his Imperial robes, decorated with the dragon, pheasant, sun, moon, stars, and a rock, grasping with his left hand the right thumb in a symbolic gesture, and carrying a sceptre. He was entrusted by Shun in 2285 with the controlling of the waters, to prevent the floods which devastated the western part of China, and spent nine years in the work, without taking any interest in anything else, not even in his own progeny. He is credited by legend with the opening of a defile at Wu SHAN to leave a free passage to the floods.

1106. YUEN TSUNG 玄宗 (also Hsuan Tsung). The Chinese Emperor MING HWANG (see GENSO), generally shown with YOKIHI, sometimes with SHOKI, capturing an imp which had seized the favourite's flute. He is also called Genso Kotei.

1107. YU JANG. See YOJO.

1108. YU KI 虞姬. One of the four beautiful women of China. She was the wife of King Hiang Yü 項羽, of Tsu, and when the infatuated monarch, surrounded by enemies, refused to leave her for his camp she cut her own throat. Hiang then had her head fastened into the pommel of his saddle and went to the wars. Once, as he crossed the black river, his horse,





ZODIAC (1)

YOYUKI (16c.)



ZODIAC (6c.7c.)

YASUSUKE (17c.)

YEMMA AND JIZO (11c.)



YORO NO TAKI (1)

YOYUKI (15c.7c.)



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seeing the reflection of the dead face in the water, shied and threw him; he was obliged to commit suicide to avoid being captured by the enemy.

1109. YUKIHIRA 行平 (ARIWARA NO). Commonly depicted in prints in allusion to a *Nō* play, in which he is made to meet, during his exile in Suma, two country wenches, Matsukaze (Wind in the Pines) and Murasame (Shower). Upon that episode, which takes place in the bay of Suma near the modern town of Kobe, is also based a popular song, *Shiwokumi* (The girls bringing salt water in pails).

1110. YUKINRŌ 庾黔婁. The Chinese paragon of filial virtue, Yu K'EN LOW. He was governor of the province of Chw'en ling, and one day felt a pain in his heart. He concluded that his father, who lived some distance away, must be ill; he set upon the journey, and found his father deadly sick. The physician told him that there was but one way to know whether any chance of life remained: tasting the excrements of the patient—if bitter he might live, if sweet nothing could save him. Yukinrō tasted, and found the taste sweet, and prayed the whole night that his life might be taken in place of his father's. He is said to have lived in the Vth century A.D.

1111. YUKI ONNA 雪女. The old woman of the snow, taller than the trees, with a white weird face. She rises in the night with a shower of snow, and can sometimes be seen by the pilgrims to the *Yabu jinja*, shrine of Yabu-no Tenno san, in Yabumura, dedicated to Kaze no Kami,\* the God of colds and coughs (Hearn, *U.J.*, 2). These pilgrims repair to the shrine with only straw sandals and a loin-cloth, carrying, the men a *gohei* and naked sword, the women a mirror, at the time of the Matsuri, which takes place in the period of greatest cold (*Dai-kan*) in the first week of February. The priests receive them lying on the floor like sick men, groaning and taking potions of herbs; yet it is said that such pilgrims get cured.

The late Professor Lafcadio Hearn has given under this title a story of how a boy, whom the Yuki Onna had spared on condition of his never

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\* Kaze no Kami is another name of Futen, the Wind God.



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mentioning it to anyone, married later a girl named O Yuki, and told her the story. She was no other than the Yuki Onna, and the end of the story may be seen in *Kwaidan*.

1112. YU LUI 鬱壘 (UTSURAI) and his elder brother, SHU YU 荼與 (SAYO or SHINSA 神荼), were famous for their magic powers. Once they called up all the oni and other evil spirits upon a mountain, and after binding them up with reeds gave them as food to tigers under a large peach tree. In commemoration, Chinese officials are said to have used figures made of peach wood and mounted on reeds as a charm against devils on the last day of the year. A picture of a tiger or the names of the two brothers were equally used as charms, and this custom is still prevalent.

As a protection against evil, the figures of two officials are also placed in front of houses, but this custom is derived from another legend: Wei Kwei Kuh Shien Sang 魏鬼谷先生 (Gikikoku Sensei) fished a dragon in the sea, and compelled it to cause the rain to fall, but so little rain came down that the Emperor (Tang Tai Tsung) decided to have him killed. The wizard, however, made his peace with the Emperor, and they both started to play Go. At the hour at which the execution should have taken place the wizard dropped a stone, and remained like dead as he stooped to pick it up, until the Emperor helped him to rise and wiped the sweat which covered the man's forehead. The spirit of the dragon then came and threatened the Emperor to kill him.

The monarch ordered then that two ministers be continuously standing on watch at the door of the palace until the return from India of the priest he had sent to bring back the writings of the *Buddha*.

The names of the ministers are given as Yü che Kung and Tsin Kiung, and their pictures on the door posts are called Mon jin 門神, or Heavenly Guardians. Compare the Ni Ō.

1113. YUREI 幽靈. See GHOSTS.

1114. YURIAKU TENNO 雄略天皇. Emperor (456 to 511) who

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was a very cruel man. Once he killed a soldier because he trembled in the Imperial presence. Another time a maid of the palace brought him some drink in a cup; the lower part of her face was covered, according to custom, to prevent her breath from contaminating the august beverage, and she did not notice that a leaf had fallen in the cup. She would have been beheaded but for a poem which she composed on the spot. It is under his reign that the story of Urashima Taro (q.v.) is placed.

He is sometimes depicted killing a wild boar with a kick.

1115. ZENZAI 善財, or OTSUGO. Personage with the attributes of one of the sons of Benten, whose number he brings up to sixteen.

He carries a bag, and is not considered as a member of the Fifteen Youths in the orthodox way.

1116. ZOCHO 増長. The Divinity Guardian of the West; one of the Shi Tenno.

1117. ZENKI 前鬼. Demon depicted with an axe. He is one of the servitors of Yenno GYOJA, a Shingon priest, who lived thirty years on the summit of a mountain as a hermit. He had two demons for servants, one being called GOKI.

1118. ZODIAC 十二支. The Japanese Zodiac has twelve signs, frequently met with in works of art, and called Jiū-ni-shi, namely:—

1.—NE 子 (Nezumi), the RAT.

7.—UMA 午, the HORSE.

2.—USHI 丑, the BULL.

8.—HITSUJI 未, the GOAT.

3.—TORA 寅, the TIGER.

9.—SARU 申, the APE.

4.—U 卯 (Usagi), the HARE.

10.—TORI 酉, the COCK.

5.—TATSU 辰, the DRAGON.

11.—INU 戌, the DOG.

6.—MI 巳, the SERPENT.

12.—I 亥, the BOAR.

These animals are frequently found associated, and they represent horary characters as well as Zodiacal signs.

The hybrid personages, in warrior's attire, but with the head of the Zodiacal animals respectively, are figured in the *Kimmo Zue*, and are occasionally met with in carvings.

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Jikkwan	Group		Tree		Fire		Earth		Metal		Water		Meaning [Name of the Year]	Hour of Day	Month	Point of Compass	European Zodiac		
	NAME	Chinese name	KI 木	乙	HI 火	丁	TSUCHI 土	己	KA 金	庚	MIZU 水	壬						癸	
			no Ye	no To	no Ye	no To	no Ye	no To	no Ye	no To	no Ye	no To						no Ye	no To
			甲	乙	丙	丁	戊	己	庚	辛	壬	癸						壬	癸
Jiu ni	Usual Characters	Pure Characters	閑達	梅蒙	柔兆	強圉	著雍	屠維	上章	重光	玄默	昭陽							
NE <i>Shi</i>	子	困敦	1		13		25		37 1600 1900		49		RAT	12 M' Night	November	N	ARIES ♈ The Ram		
USHI <i>Chin</i>	丑	赤奮若		2		14		26		38		50	OX	2	December		TAURUS ♉ The Bull		
TORA <i>In</i>	寅	攝提格	51		3		15		27 1650		39		TIGER	4	January		GEMINI ♊ The Twins		
U <i>Bo</i>	卯	單開		52		4		16		28		40	HARE	6	February	E	CANCER ♋ The Crab		
TATSU <i>Shin</i>	辰	執徐	41		53		5		17 1700		29		DRAGON	8	March		LEO ♌ The Lion		
MI <i>Shi</i>	巳	大荒落		42		54		6		18		30	SNAKE	10	April		VIRGO ♍ The Virgin		
UMA <i>So</i>	午	敦牂	31		43		55		7 1750		19		HORSE	12 NOON	May	S	LIBRA ♎ The Balance		
HITSUJI <i>Bi</i>	未	協洽		32		44		56		8		20	GOAT	2	June		SCORPIO ♏ The Scorpion		
SARU <i>Shin</i>	申	涇灘	21		33		45		57 1800		9		APE	4	July		SAGITTARIUS ♐ The Archer		
TORI <i>Yu</i>	酉	作噩		22		34		46		58 1501		10	COCK	6	August	W	CAPRICORN ♑ The Goat		
INU <i>Jutsu</i>	戌	閼茂	11		23		35		47 1550 1850		59		DOG	8	September		AQUARIUS ♒ The Waterbearer		
I <i>Gai</i>	亥	大瀾獻		12		24		36		48		60	BOAR	10	October		PISCES ♓ The Fishes		

In the above table read \*USHI Chin, and †UMA, Go.



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The *Kinoye ne* 甲子 is a festival in honour of Daikoku and Ebisu, falling every sixty-one days, when the decimal and the duodenary cycles correspond. In olden times a belief existed that every sixty-one years some change had to take place, and accordingly at the *Kinoye ne* every sixty-one years the name of the Nengo was changed, without reference to its previous duration. A similar alteration in the Nengo periods took place when the *Tori* (tenth) of the duodenary cycle and the *Kanototori* 辛酉 (seventh) of the decimal cycle, preceding the other by three years, occurred simultaneously. See DAIKOKU.

The years of the Sexagenary cycle are named by means of combinations of the Jiu ni and the Jikkan 十干.

1119. ZUIJIN 隨神. Ghostly retainers of the Gods; their figures stand at the door of temples, in full armour, with bow, arrow, and quiver. The original secondary Divinity was Toyo-kushi Iwa ma to no Mikoto, but the long name has since been split in two, and the Zuijin are named:

Toyo iwa ma to no Mikoto on the left side of the door, and Kushi iwa ma to no Mikoto on the right side.

Just as the name Shi Tenno has been applied to the four principal retainers of some heroes (like Raiko), the name Zuijin, but with a different "spelling," meant the bodyguards who followed high personages when out of doors (Hearn).

1120. ZUIREI 牛馬, or GIUBA. One of the sons of Benten. His attributes are the draught ox and the horse.



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Obviously, these lists are far from exhaustive, but they cover enough ground to be of use for general reference; further information can be found in the catalogues of the Japanese books in the British Museum, the Art Library of the South Kensington Museum, the *Bibliothèque Nationale* (Th. Duret's Collection), *Bibliothèque de Nordenskiöld* (L. de Rosny), the comprehensive bibliography of Von Wenkstern, that of Serrurier, etc.; the only drawback of which is the lack of uniformity in the transliteration of the titles and romanization of the phonetic readings.

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\* The few works here mentioned have been selected because of the value of their illustrations and their wealth in reproduction of works of art illustrating legends, etc.



## ERRATA AND ADDENDA.

- No.
3. Line 8, instead of Abe no Sadato, read Abe no Muneto.
8. ADZUMAYA KIMI. See *Shaho Bukuro*, I.
136. CHOKWARO, is sometimes written 張果郎, or 老 and he may also be shown riding backwards.
207. FUTEN, read 風天, also called KAZE NO KAMI.
285. HANREI, The *Ehon Hokan* says that he "lost" Seishi in the lake.
379. The names of the pine trees are: ONOYE and HAIOL.
385. JOMIYO is written 筒井淨妙 in the *Musashi Yabumi*.
527. Read HINADORI.
601. Line 3, read Goblet d'Alviella.
642. Line 4, read Suruga instead of Suzuga.
651. Line 4 from end, Awabi divers, called *Ama*.
688. Last line, read Asahina.
711. NABE KABURI. The temple is also called Tsukimajincha; an illustration from the *Nanchoku O Kagami* of Ihara Saikaku, showing a procession of women, is reproduced in the *Fuzoku Gwaho*.
860. Line 8, read *Saké* instead of Sake.
873. Line 2, one hundred, instead of one hundred.
883. Line 4, read URABE NO SUYETAKE.
970. Line 8 from end of page 365, read Tengu.  
On Plate facing page 164, read KATO KIYOMASA where only KATO is printed.





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